

Translation Quarterly

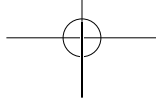
No. 81 2016

香港翻譯學會出版

翻譯季刊

二〇一六年
第八十一期

Published by
The Hong Kong Translation Society



翻譯季刊 *Translation Quarterly*

香港翻譯學會
The Hong Kong Translation Society

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二〇一六年九月 第八十一期

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Translation Quarterly

No. 81, September 2016

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ISSN 1027-8559-81



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Editor's Note

The present issue of *Translation Quarterly* comprises four articles, predominantly focusing on various issues of literary translation, style, and the effects of translatorial and editorial choices. Our single English contribution, Will Gatherer's "Fiction Re-fabricated", examines the handling of "metafictional" elements in the translation of the contemporary novelist Ma Yuan's work, "Xugou" ("A Fiction", or "Fabrications", depending on which translator you prefer). Gatherer argues that a detailed understanding of metafiction is essential to the translation of Ma's work, which he suggests must be understood as "a problematized representation of a representation being represented". Critiquing Herbert Batt's translation, Gatherer shows how the translator's excision of certain key portions of the source text, and restructuring of the chapter sequence, break down the original metafictional possibilities of the original to allow other, more "realistic" readings which, in the author's view, are fundamentally "unfaithful" to Ma Yuan's whole intention.

A major issue in translating any literary work is the translation of style, and the resulting "translator's style" that emerges in the translated work. In our second article, Chen Dongcheng addresses this question, looking to no less a text than the *Zhou Yi* (or *Yi Jing*) for inspiration. Chen's discussion examines what we can learn from statements in that ancient oracular text regarding the nature of imitation, and suggests how the *Zhou Yi*'s trigrams may provide insights into the relationship between translator's style and translator's personality.

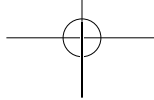
Zeng Ji and Shuai Siyang's contribution examines the nineteenth-century periodical, *The Chinese Repository*. Published between 1832 and 1851, and with a strong missionary input, it carried numerous translations, one thematic interest of which was the situation of Chinese women. Zeng and Shuai argue that while missionary-translators were at pains to promote the cause of Chinese women through translation, they constructed "complicated and contradictory images in their translation of stories of

women, works by women and books on female education".

Our final article of this issue brings us back to the analysis of one particular translated work, this time a classic that has certainly been discussed in the *Quarterly* on previous occasions: the *Lunyu* or Confucian Analects. Zhang Qian carefully dissects an important translation from the 1990s, that of E. Bruce Brooks and A. Taeko Brooks. The Brooks's translation represents a very different endeavour from perhaps more familiar and "comfortable" versions such as that of Burton Watson (with whose whole approach the Brookses took issue). As Zhang discusses, the Brooks's translation adopts such features as a reordering of the material of the *Lunyu* to reflect new understandings of the text's historical development, and the use of syntax that follows the source text more closely.

Robert Neather

September 2016

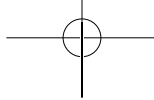


Fiction Re-fabricated: An Analysis of the Loss of Self-reflexivity in Herbert Batt's Translation of Ma Yuan's Metafiction “A Fiction” (“Xugou” 虛構)

Will Gatherer

Abstract

*Ma Yuan (馬原 1953-) is widely regarded as one of the most important authors of the Chinese “avant-garde movement” (xianfengpai 先鋒派) of the 1980s and has been accredited as being one of China's first authors of “metafiction” (yuanxiaoshuo 元小說). Despite the fact that Ma Yuan is highly regarded within China, critical attention on the author within the English-speaking world has been fairly minimal and until recently there have only been a handful of the author's works available in English translation. Herbert Batt's recently published *Ballad of the Himalayas: Stories of Tibet* is the first dedicated collection of Ma Yuan's works to appear in English translation, representing an important milestone in the accessibility of Ma Yuan's works within an English-speaking audience. This collection of translations of short stories and novellas written by Ma Yuan predominantly during the 1980s when the author was residing in Tibet includes a translation of “Xugou” 虛構, which is arguably the author's most famous work. “Xugou” is a highly metafictional work which is frequently analysed in studies on Ma Yuan's literary self-reflexivity. This paper will analyse Batt's English translation of “Xugou” to determine how the translator has handled the text's complex self-reflexive narrative structure.*



The study will conclude that the translation strategies implemented by the translator mean that the translated text is radically different in comparison to the original and in particular, many of the original text's self-reflexive devices have been omitted from the English translation, thereby significantly altering the potential interpretations of the text.

1. Introduction

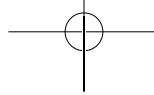
Ma Yuan is highly regarded within China as being one of the most important authors of “experimental literature” (*shiyuan wenxue* 試驗文學) within the “avant-garde movement” (*xianfengpai* 先鋒派) of the 1980s and has been accredited as being one of China's first authors of “metafiction” (*yuanxiaoshuo* 元小說). Interest in Ma Yuan's works was recently reignited within China with the publication of *Niugui sheshen* 牛鬼蛇神 in 2012 after it had been assumed that the author had permanently withdrawn from a prolific writing career, having not published any works of fiction for over 20 years. Within China, therefore, Ma Yuan is still seen as a provocateur and innovator and his works (the majority of which are short stories and novellas) that revolutionised fiction in the 1980s are still seen as challenging and iconoclastic. Outside of China, Ma Yuan's influence has been significantly less pronounced, largely due to the fact that relatively few English translations of his works have been available. In 1992, just after Ma Yuan had reached the peak of his influence in China, Henry Zhao's excellent article “Ma Yuan the Chinese Fabricator” (1995) alerted many readers to the brilliance of China's influential author of metafiction, however English translations have still remained relatively sparse. Herbert Batt's recently published *Ballad of the Himalayas: Stories of Tibet* is the first dedicated collection of Ma Yuan's works to appear in English translation^[1] and this in itself is a great and long overdue milestone in providing English speakers access to the author's works. Herbert Batt's collection contains translations of eight short stories and novellas by Ma

Yuan including arguably the author's two most famous pieces, “Xugou” 虛構, translated by Batt as “A Fiction”,^[2] and “Gangdisi de youhuo” 岡底斯的誘惑 translated here as “The Spell of the Gangdise Mountains”.^[3] In particular, many literary critics have identified “Xugou” as the author's “representative work”.^[4] The work has been published once before in an English translation by J. Q. Sun under the title “Fabrications” as part of a collection of avant-garde literature edited by Henry Zhao (Zhao 1993: 101-144). Part of the reason why “Xugou” has received so much critical attention is because it is one of the most self-reflexive and obviously metafictional texts the author has produced and therefore, it has had a great impact as a unique and challenging text. This one text alone has attracted a huge amount of analysis by Chinese critics and has always featured as one of the key texts that literary critics have focused on in attempting to identify and analyse Ma Yuan's unique narrative style. Fundamentally, “Xugou” is a highly self-reflexive text and it is only through a detailed understanding of literary self-reflexivity and metafiction theory that a critic can fully and unproblematically interpret the text.

This paper will draw on various different facets of metafiction theory and narratology to engage in a comparative analysis of Herbert Batt's translation against both the original text and also the existing English translation by J. Q. Sun. The paper will provide evidence that Herbert Batt's translation of “Xugou” has produced a text which is radically different to the original, to the extent that the original and translation have significantly different interpretive possibilities. In essence, some of the strategies that the translator has used to translate “Xugou” have greatly reduced the text's self-reflexivity and because of this I argue that Herbert Batt's “A fiction” and Ma Yuan's work of metafiction “Xugou” have to be considered as radically different texts.

2. Methodological Framework

To engage in a comparative analysis of a translated work of metafiction, this paper will draw upon key works of metafiction theory and



aspects of narratology to engage in the following three stage comparative analysis of the English translation of “Xugou”. Firstly, I will provide an overview of the narrative structure and metafictional features of the original text. Secondly, I will identify the structural and textual deviations that the translated version has in comparison to the original. Thirdly, I will provide conclusions on how the translated text functions in a different way to the original, thereby assessing its adequacy as an accurate translation.

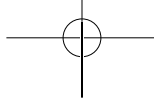
A key element of evaluating the relative merits of Batt’s translation is a detailed deconstruction of the narrative structure and self-reflexive devices of the original text. “Xugou” is a highly metafictional text which employs a range of self-reflexive devices which influence the interpretive possibilities of the text in highly specific ways. Whilst no one single theorist single-handedly established the concept of metafiction, Patricia Waugh’s *Metafiction: The Theory and Practice of Self-conscious Fiction* (1984) is perhaps the central text within metafiction theory. In this ground-breaking work, Waugh gives the following overarching description of metafictional texts:

Metafiction is a term given to a fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text. (Waugh 1984: 2)

Within Waugh’s excellent exploration of the then relatively newly established genre of metafiction, the concept of “self-reflexivity” is examined as a unique literary characteristic that is particularly prominent within works of metafiction. In addition to basing my approach to metafiction on Waugh’s intricate exploration of the dynamics of literary self-reflexivity, I will also draw heavily upon the work of Wenche Ommundsen. In *Metafictions?* (1993), Ommundsen provides an interpretation of metafiction through

her “three models” approach, whereby metafiction can be understood as a genre, as a tendency inherent in all fiction, and as a form of reading. Whilst Ommundsen presents these three individual possibilities for how metafiction can be understood, it is not possible to isolate any one individual model as the “correct” way to approach metafictions. Instead, these three models themselves are mutually reliant upon each other to the extent that metafiction should be understood as a symbiotic relationship between a literary genre, literary tendency and a form of reader response. What this means within a deconstruction of the metafictional elements of Ma Yuan’s works is that literary self-reflexivity is an intricate concept that is inherently linked to naturalised literary conventions; any translation of a metafiction therefore must take great care to ensure that the text’s overt declarations of fictionality in which the text “draws attention to its status as an artefact” must be faithfully maintained; any translation strategies that in any way diminish the self-reflexive qualities of the text will have a serious impact on how the translated text functions.

In addition to a basic grounding within metafiction theory, as “Xugou” has an intricate narrative structure, specific narratological tools are required to be able to accurately identify the basic structural components of the text. In particular, Ma Yuan’s works have often been identified as containing “narrative shifts” in which the text seems to jump between different “viewpoints” or “perspectives”. In order to formalise the process of “shifting” narrative perspectives within Ma Yuan’s metafiction it is necessary to formalise the process of narrative “perspective” within a narratological framework. Mieke Bal’s theory of focalization broadly refers to “the relations between the elements presented and the vision through which they are presented” (Bal 2009 [1985]: 145). The concept of focalization is firstly made up of two elements, that which sees, and that which is seen. These terms are described as the focalizer, and the focalized object, representing the subject and the object of the focalization process respectively. Within my analysis, therefore,



I will be paying attention to the various “focalizers” within the text as this is a key narratological tool for understanding how one of the text’s key self-reflexive devices (the narrative shift) is able to function.

3. Research Questions and Methodology

This paper will specifically explore the following the research questions:

- 1) What translation strategies has Herbert Batt used to translate “Xugou” and have there been any significant omissions, restructuring, or modifications made to the English text?
- 2) To what extent have the specific metafictional features of the original text been lost within the English translation?
- 3) How is the English translation of “Xugou” fundamentally different to the original text and what implications does this have on how the translated text can be interpreted?

Therefore, the paper will evaluate the English translation of “Xugou” through a methodological framework which incorporates specific literary theories and narratological tools which are crucial in being able to offer a complete literary analysis of the original text in order to analyse the effectiveness of the translation.

4. Textual analysis of the original text and translated text

4.1 A brief overview of the narrative structure of “Xugou”

“Xugou” is a superbly constructed work of metafiction that has a complex and highly self-reflexive narrative structure. At its core “Xugou” contains an “author” and his “story”, however the text needs

to be carefully analysed in order to identify the features of its structure such as the different narrative levels of the text and the identities and structures of the text’s narrative focalizers. “Xugou” has three distinctly different narrative focalizers, spread across two narrative levels:

First narrative level (primary diegesis):

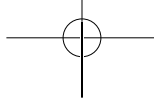
Narrator one (identified as the “author” Ma Yuan – internally focalized first person narrative with “you” and “the reader” acting as addressee) – Chapters 1 and 19

Narrator two (identified as the “mute” or the text’s antagonist – internally focalized first person narrative with “you” acting as addressee) – Chapter 2

Secondary narrative level (hypodiegesis):

Narrator three (identified as Ma Yuan’s past self, or the narrator of Ma Yuan’s text – internally focalized narrative with direct reported speech) – Chapters 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22

The first narrative level (the primary diegesis) contains the text’s represented “author” figure^[5] engaging in a highly self-reflexive “dialogue” about the text with a represented “reader” figure. The presence of a thematised “author” and “reader” figure within Chapters 1 and 19 is also coupled with “direct address” (Georgakopoulou 1991), a process by which the “reader” occupies the role of the primary addressee of the text through a narrative structure which adopts “face-to-face interaction conventions”. A key component of this technique is the usage of a “you” narratee, “intimate vocatives” (such as “dear readers”) or “phatic elements” (such as “we”, “us” or “ours”) emphasising the fact that the reader and narrator share the same spatiotemporal context (Georgakopoulou 1991: 2). The primary diegesis as narrated by narrator one is by far the most self-reflexive element of the text and employs many literary devices that are key elements of metafiction. In



contrast, the hypodiegetic level of the text is represented as the “story within the story” or the “author’s” (narrator one) narrative. This level of the text is not in itself strongly self-reflexive, rather the fictionality of this part of the text is exerted down from the narrative level above. Whilst there is therefore a clear divide between the “author’s” section of the text and the “text” itself, this boundary is broken however by narrator two, which is one of the most crucial elements of the text. One of the key features of “Xugou” and indeed many of Ma Yuan’s novels which many critics identify as being a defining feature of the author’s metafiction is the concept of the “narrative shift”, in which the text appears to shift between narrative focalizers in an often imperceptible way. The first three chapters of “Xugou” within its original structure are a perfect example of this “narrative shift” in which the narrative structure of the text changes as follows:

Chapter 1: Narrator one (“Ma Yuan” the “author”) first person narrative towards “you” and “reader” direct addressee;

Chapter 2: Narrator two (the “mute”) first person narrative towards “you” direct addressee;

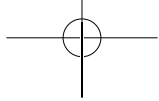
Chapter 3: Narrator three (the protagonist of the hypodiegesis) first person narrative with direct reported speech and no direct address.

Within the transition from Chapter 1 to the end of Chapter 3 the narrative structure of the text has changed three times with three distinctly different narrative focalizers. The “narrative shift” occurs due to the fact that the changing narrative structures are imperceptible until the start of Chapter 3, and even so the reader does not have sufficient information until the end of this chapter to be able to ascertain the identities of the narrative focalizers of the preceding chapters. Essentially, the continuity between Chapters 1 and 2 is such that the reader is unable to immediately detect that the narrative shifts from “Ma Yuan” the “author” to the “mute” antagonist

and then on to the first-person narrator of the hypodiegetic “story within the story”. This obfuscation of the narrative act (being able to identify “who” is narrating and to “whom”) is not accidental or a result of an inadequate structure which requires clarification for the reader; rather it is a key metafictional device within the text and it is one that Ma Yuan frequently employs in his other works. This device disorients and defamiliarises the reader by deliberately destabilising naturalised narrative structuring through which a narrator can be separated from his or her “story” through a diegesis-hypodiegesis relationship and the different narrative focalizers within the text can be easily identified and compartmentalised. Within “Xugou”, the architecture of the narrative structure is foregrounded because the reader is given inadequate information to naturalise the “shifts” that are taking place and hence this device is highly metafictional.

This self-reflexive narrative shift has significant implications for the readings of the text as a whole due to the fact that the intimacy built between “Ma Yuan” and his “reader” within Chapter 1 using the technique of direct address is “hijacked” by the text’s antagonist “other” figure, who later in the text is revealed as being violent and sexually perverse. The boundaries therefore between the narrator (he or she who perceives and creates the represented world) and the narratee (the represented “other”) are destroyed in an unsettling and disorientating manner that casts doubt over the narrator’s ability to accurately “control” and mediate the text. This destabilisation and problematisation of the divide between that which represents, and that which is represented, is the most significant consequence of the narrative shift and radically alters the reading of the text as it means that all “representations” within “Xugou” are somehow compromised.

“Xugou” therefore has a complex and highly reflexive narrative structure which inherently influences the way the entire novella can be interpreted. Given the complexity of the text’s structure, which I have only briefly deconstructed above, I will now demonstrate how Herbert Batt’s “A



Fiction” has altered the text and its narrative structure in such a way that this English translation of “Xugou” becomes highly problematic. Broadly speaking, Batt’s translation alters the nature of the original text in two major ways, firstly through editing out of certain passages within the text, and secondly through radically restructuring the narrative structure of the text.

4.2 Textual omissions

Whilst it is of course the case that an idiomatic and readable literary translation will require a certain degree of editing, modification, shifts in structure and finally deliberate omissions, there is however a significant amount of text that has been removed entirely from Batt’s translation. In total over 500 characters of Chinese text have been omitted from the translation: these omissions constitute elements of the text that have not been translated at all, rather than text lost as part of a translation shift whereby certain words or phrases are omitted for the sake of an idiomatic translation. Whilst the volume of omitted text alone does not necessarily equate to a problematic translation, an analysis of the text that has been omitted reveals that many of the original text’s key metafictional elements have been entirely cut out as a consequence. In particular, Chapters 1 and 22 of the translation (which correspond to Chapters 1 and 19 of the original respectively^[6]) contain the highest volume of omitted text. For example, the opening passage of Batt’s translation is as follows:

I’m Ma Yuan, that Chinese writer. I like to ride my celestial horse in the sky.^[7]
Some people say I went to Tibet for my writing. It’s a fact I went to Tibet. It’s also a fact that I’ve written hundreds of pages about Tibet. (Ma 2011: 134)

Within this passage above the following text from the original is omitted in its entirety:

我的故事多多少少都有那麼一點聳人聽聞。我用漢語講故事；漢字據說是所有語言中最難接近語言本身的文字，我為我用漢字寫作而得意。全世界的好作家都做不到這一點，只有我是個例外。

我的潛臺詞大概是想說我是個好作家，大概還想說用漢字寫作的好作家只有我一個。這麼一來我好像自信得過了頭。自負？誰知道！

這麼自信的人好像應該說些表現自信方面的話，好像應該對自己的小說充滿同樣信心。比如絕對不必像我這樣畫蛇添足硬要在現在強迫我的讀者聽我自報寫過些什麼東西。

我現在就要告訴你我寫了些什麼了，原因是我深信你沒有(或者極少)讀過這些東西。別為我感到悲哀(更別替我不好意思)，順便告訴你，我心安理得泰然自若著呢。(Ma 1993: 364)

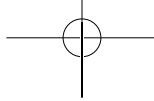
(Most of my stories are somewhat sensationalist. I tell stories in Chinese; it is said that of all languages Chinese is the hardest language to reconcile its spoken and written forms, I am quite satisfied that I am writing in Chinese. None of the great authors in the world can do this, I am the only one.

Probably what I’m hinting at here is that I want to say that I’m a good writer, and even that I am the only good author writing in Chinese. Saying this it seems that my self-confidence has gone to my head. Am I being conceited? Who knows?!

It seems that such a self-confident person should say things to express his confidence, and it seems that he should be full of the same kind of confidence in his own novels. For he shouldn’t be as superfluous as I am being now forcing my readers to hear me report about all the things I have written.

The reason why I’m telling you about what I have written now is because I strongly believe that none of you (or at least very few of you) has read anything I have written. Don’t feel distraught for me (and don’t feel embarrassed for me either) as I have to tell you that it doesn’t bother me in the slightest.)^[8]

In addition to the above, as Batt’s translation restructures the text on a word order, sentence and paragraph level,^[9] the following passage from a subsequent paragraph is also omitted:



用漢字漢語。我到西藏好像有許多時間了。我不會講一句那裡的話；(Ma 1993: 365)

(I write in Chinese. I've been in Tibet now for quite some time. I can't speak a word of the language though.)

Finally, in the third paragraph of the same chapter another extremely significant passage of text is also completely omitted:

細心的讀者不會不發現我用了一個模稜兩可的漢語詞匯，可能。我想這一部分讀者也許不會發現我為什麼沒有用另外一個漢語動詞，發生。我在別人用發生的位置上，用了一個單音漢語詞，有。

我不講語言學教程，這個課題到此為止。

我寫了一個陰性的神祇，拉薩河女神。我沒有說明我在選擇神祇性別時的良苦用心。(Ma 1993: 365)

(Careful readers will invariably have noticed that I have used an ambiguous word, “possible”. I think that this group of readers perhaps won't be able to work out why I didn't use a different verb, “happen”. Where other people use the word “happen” I use another word – “exist”.

I am not going to give a linguistics class though so let's end this topic here.

I've written about a goddess in The Goddess of Lhasa River. I haven't explained how I agonised over choosing the gender of that god.)

Whilst it is hard to justify why all of the text above should be omitted according to any literary translation criteria, the fact that these passages are so crucial to establishing the text's self-reflexivity means that their omission renders the English translation particularly problematic. Within the omitted text the following self-reflexive devices are established:

- 1) The establishment of a “dialogue” between a “reader” and the text's “author” (Ma Yuan);
- 2) The establishment of a “dialogue” between an “author” and a

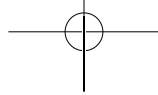
“you” addressee;

3) A textual awareness of the specific word choices and language through which the text has been written (as differentiated from the “telling” of a “story”) and how this language (Chinese) is disconnected from the language of the represented world (Tibetan);

4) The creation of intertextuality linking this “text” to other actual works by “Ma Yuan”.

Within Batt's translation both the “reader” and the “you” addressee are completely cut out of the first chapter and the text is radically altered by this seemingly unjustifiable editing. Within Batt's translation the narrative engages in first person focalization without any addressee, which removes the possibility for direct address. Furthermore, without the presence of a “reader”, the “author” is no longer discussing his “text” with this represented “reader” figure and it is highly telling that all of the textual self-reflexivity, in which the “author” discusses the word choices of the “text”, has been removed. What is left after Batt's editing is a first person “author” narrator figure “telling a story” rather than writing a text. The second point above also has follow-on implications for the overall structure of the first three chapters of the novel (as discussed below) and again, greatly reduces the text's self-reflexivity: The ambiguous usage of a “you” addressee^[10] using the technique of direct address is a key self-reflexive feature of Ma Yuan's texts which foregrounds the fictionality of the narrative act by problematising the roles and identities of the narrator and narratee. Essentially, within Ma Yuan's narratives it is often unclear “who” is speaking and to “whom”, and this ambiguity is a key metafictional device within the text that cannot be edited out without radically altering the text itself.

The omissions from Chapter 1 therefore remove the “reader” and the ambiguous “you” addressee from the text, remove instances where the “author” refers to the language and word choices of the text, and remove the overt references to Ma Yuan's other works of fiction, which establish



a highly metafictional form of intertextuality. Given that the omitted text plays such a key role in establishing the text's self-reflexivity, it seems highly likely that these sections of the text have been omitted *because* they are self-reflexive, in an attempt to reduce the metafictional nature of "Xugou". Indeed, the other major case of significant omissions can be found within Chapter 22 of the translation (Chapter 19 of the original text) in which the following original text is entirely omitted:

我碰巧又讀了一本法國人寫的書，叫《給麻風病人的吻》。我對這個聾人聽聞的題目很感興趣。後來我不巧又讀了另一本英國人寫的書，也是寫麻風村裡的，叫《一個自行發完病毒的病例》。(Ma 1993: 410)

(I happened to read a book written by a Frenchman called *Baiser au lépreux*. I was very interested in this sensational subject matter. After that I also happened to read a book by an Englishman, which is also about a leper colony, called *A Burnt-Out Case*.)

Again, this textual omission is clearly highly self-reflexive: whilst the omissions from Chapter 1 create an intertextuality between this text and other works by Ma Yuan, the omitted passage above creates a clear intertextuality to other texts by other authors which strongly foregrounds the text's fictionality. Within the original text this intertextuality establishes a representation of an "author" figure creating, and writing a "text" which is situated alongside other real texts, whereas Batt's translation diminishes this level of self-reflexivity. Coupled with the complete absence of the "reader" figure and the editing out of the passages of textual self-reflexivity from Chapter 1, Batt's translation establishes a more traditional relationship between the "author" and a "story" being told through the relationship between a diegesis (the narrator's level) and a hypodiegesis (the "story within a story").

Within Batt's translation, only Chapters 1 and 19 from the original,

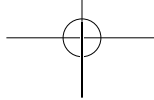
which are narrated by the same narrative focalizer and are by far the most self-reflexive elements of the narrative, have significant amounts of text omitted; in contrast, the other sections of the text are not edited in this way at all, which further strengthens the argument that the strongest self-reflexive elements of the text have been deliberately removed from the translation in an attempt to reduce the metafictional nature of "Xugou". As a comparison to Batt's translation strategy, which heavily edits the text, J. Q. Sun's translation "Fabrications" does not edit out any of the text highlighted above.

4.3 Restructuring of the text

In addition to the omission of key, highly metafictional elements of the original text, Batt's translation also significantly alters the text on a structural level. In particular, the order of chapters has been heavily restructured as follows:

Original chapter order:	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
Translation chapter order:	1, 4 , 5, 6, 7, 2 , 3, 8 , 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20 , 21, 22, 19

Initially it would not seem obvious why such a restructuring should need to take place within any translation of a relatively short novella; indeed J. Q. Sun's translation of "Xugou" follows the original chapter order without the need for any restructuring. Within Batt's translation, chapters 2, 3, 4 and 19 have somehow been identified as being in a problematic location within the original text and have been reshuffled into a more "logical" order. This I believe is a highly revealing insight into the understanding of the original text during the translation process as this significant restructuring again causes the text's self-reflexivity to be greatly

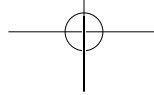


diminished. The intricacies of the “narrative shift” highlighted above have been restructured to the extent that none of the self-reflexive functions discussed above remain. In the original text the narrative structure of the first three chapters problematizes not only the boundaries between the diegesis and the hypodiegesis, but also the relationship between the “author” and the “reader”, and furthermore the status of the “narrator” itself. Within Batt’s translation, the boundaries between diegesis and hypodiegesis are actually strengthened, with the former no longer being able to encroach upon and destabilise the latter. As such the tension discussed above between the narrator and narratee, and the implications on the readings of the “author” and the “old mute” antagonist, have been completely removed from the text. Within Batt’s restructuring the narrative no longer “shifts” at all as the text has been reorganised so as to strengthen the boundaries between each separate narrative level and focalizer within the text. The reader no longer imperceptibly “jumps” from an intimate direct address dialogue with the text’s “author” to a claustrophobic intimacy with the text’s “antagonist” and there is now a greater distance between the “author” and the “story”.

This leads on to the second major restructuring of the text: the second of two chapters, which is also narrated by the “author” figure Narrator one (originally Chapter 19 of the original), is now repositioned within Batt’s translation to appear at the very end of the novella in Chapter 22. In the original, narrator one intervenes in the narrative to state: “讀者朋友，在講完這個悲慘故事之前，我得說下面的結尾是杜撰的”，“Dear readers, before I end this tragic tale I have to state that the following ending is made up” (Ma 1993: 409). In Batt’s translation however, this incursion now has been moved to the final chapter of the text after the hypodiegetic narrative has finished. The opening paragraph of Batt’s translation of Chapter 19, which now appears in the last chapter of the novella, begins as follows:

Dear reader, *now that I’ve finished* this tragic story, I have something important to tell you. *It’s all made up*. I was afraid you might take it for real. My stay in the Peace and Quiet Hospital will only be temporary. Sooner or later I’ll be coming back out among you. I’m a tall male citizen with a full beard, I have a name. Many of you might be able to pick me out in a crowd. I wouldn’t want literal-minded readers to think I was infected with leprosy, and shun me as a pariah. I could be banned from public places, even be put in isolation in someplace like Machu village. *So that’s the reason for this epilogue*. (Ma 2011: 193)

Moving the author’s incursion in Chapter 19 to the end of the novella causes some issues with the translation. Firstly, the tense has clearly changed so that the narrator states “now that I have finished this tragic story” rather than stating “*before* I finish this story”. In the original, the text’s “author” breaks into the narrative to openly declare the fictionality of the ending to the narrative and even explains why this ending needs to be “fabricated” (ironically because of the text’s claimed verisimilitude). In the translated version, however, the narrator narrates in the past tense and the translator has now even added the phrase “So that’s the reason for this epilogue”: the text has now become restructured into the naturalised conventions of a “prologue” and “epilogue” which further strengthens the boundaries between the hypodiegesis and the diegesis. Also, whilst the original text states that only the “ending” is made up, within the restructured translated version it is no longer clear what constitutes the ending of the narrative (unlike in the original when it is clearly the text which remains after the “author’s” incursion) so Batt’s translation alters this phrase to state that “It’s all made up”. Ironically, stating that only the “ending” is made up actually heightens the verisimilitude of the text that had preceded it as presumably if only the ending is fabricated then the remainder of the text must be “true”. Indeed the “author” figure even claims that it is because readers may believe the narrative to be true that this overt declaration of fictionality has to occur. Conversely the narrative shift and the destabilisation of the levels of



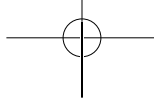
narrative within the text diminish the autonomy of the text's author figure to be able to even make overt declarations about the text at all considering how little "control" this narrator seems to have over the "story within the story". Within the original, the "author" and the "text" that this author is supposedly narrating are locked in a tension between verisimilitude and fictionality which is completely dissipated within Batt's translation. To put it more simply, the "author" figure within Batt's translation has become significantly more powerful and autonomous than the compromised "author" figure within the original text. Again, within J. Q. Sun's translation the self-reflexive dynamics of the original text have been retained in the translation, which therefore does not contain any of the issues highlighted above within Batt's translation.

5. Conclusions—Interpretive divergences between "Xugou" and "A Fiction"

The analysis above clearly highlights the broad loss of self-reflexivity within Batt's translation of "Xugou". The metafictional elements of the text which have been removed from the English translation significantly alter the interpretive possibilities of the original text: "Xugou" is not a "story" framed by its "author" describing the origins of the narrative, but instead it is the representation of a destabilised relationship between a represented "author" and a represented "text": to put it another way, "Xugou" is a problematized representation of a representation being represented. On the other hand, Batt's translation neutralises almost all of the tension within the novella created by its self-reflexivity and in this sense the postmodern nature of the text has been diminished to the extent that the translation is much more similar to a realist text. The divergences between the interpretive possibilities of the original and the translation are therefore significant and there is evidence to support the claim that the translation can no longer be interpreted as a metafiction. "Xugou" functions as

the representation of a sensationalised, carnivalistic,^[11] and sometimes absurd "epistemological quest"^[12] which is represented through a compromised and unreliable representation of an author figure who is engaged in an intimate direct address relationship with a represented reader figure which is encroached upon by the text's "narrative shift". It is impossible for example, to interpret the represented world of the leper colony as a straight allegory or metonym, as the metafictional nature of the text compromises the integrity of the represented world. Likewise, the verisimilitude of the text's "author" is also compromised so it is impossible to unproblematically shift the suspension of disbelief away from the diegesis onto the hypodiegesis (i.e., one cannot argue that the "story" is made up but the "author" is somehow reliable or "real"). The result of this tension is that "Xugou" is an extremely challenging text which cannot be forced into one particular reading; it is not an allegory about Tibet, it is not a study of perverted masculinity and sexuality, it is not simply a protagonist's exploration of an elusive and evasive sense of history and identity, and it is not a portrait of the relationship between an author and his text in spite of the fact that all of these interpretations can be found within one level or another of the text. Rather, "Xugou" brilliantly navigates the tension between fictionality and verisimilitude through Ma Yuan's intricate understanding of the fact that they are both established through the same process and in this sense any interpretations of the text are both simultaneously facilitated and compromised by the text's structure.

Batt's translation, on the other hand, is presented as a "tongue-in-cheek allegory of the Chinese fascination with 'primitive' Tibet: a Chinese narrator's love affair with a nubile Tibetan leper".^[13] The editing out of the text's most metafictional features and the unsympathetic restructuring of the text mean that previously impossible realist readings along the lines of allegory and metonym are now possible. In the original, each level of the narrative, and



each narrative focalizer, is somehow destabilised and problematised, whereas within Batt's translation the hypodiegesis is allowed to function as the "story within the story" and the "author" figure wields full, uncompromised control over the text. "A Fiction" therefore is only loosely self-reflexive and all of the dazzling and mesmerizing tension within the original has been lost. The restructuring and editing of the text has resulted in a more "stable" and ultimately realist text which utilizes the naturalised narrative conventions of realist texts such as the prologue and epilogue "framing" device for the "story within a story". The "translator's note" to "A Fiction" makes some revealing statements about the translator's interpretation of "Xugou" in which Batt mentions (but does not quote) Henry Zhao:

As Zhao reads it, the story can be read on one level as symbolic of a Chinese person's struggle to overcome his aversion to an alien Tibetan culture that at first appears repulsive. (Ma 2011: 130)

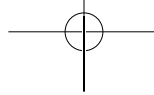
The phrase "on one level" should be revealing here, in that Henry Zhao's intricate and ground-breaking understanding of Ma Yuan's self-reflexivity precluded him from making unequivocal statements about the symbolic meaning of "Xugou". Indeed we can quote Zhao himself to essentially qualify this statement above:

Although his works are mostly set in Tibet, he cannot be considered a chronicler of Tibetan life, for his use of Tibetan loci is so superficial and casual that Tibet is only the convenient anchorage of his fiction rather than an object of observation. (Zhao 1995: 313)

Batt's introduction however analyses "Xugou" through making logical connections which simply do not work within the text: Machu village "symbolises" Tibet, the leper woman "symbolises" the Chinese fascination

with Tibet, the mute "symbolises" the author's alter-ego, etc. Batt suggests that "Xugou" is a political statement about China's relationship with Tibet and a "Jungian" representation of the author's representation of the self. These readings however are only possible once the self-reflexivity has been cut out of the text, as is the case within the translation. As I have mentioned above, "Xugou" cannot unproblematically function as an allegory for anything as it is not a realist "representation" but a metafictional representation of a representation being represented. Batt's interpretations essentially only apply to the text's hypodiegesis, which may have been the "one level" to which Zhao was alluding. These interpretations, I believe, reveal the logic behind why the text has been edited and restructured so significantly in its English translation as they all suggest that the integrity of the hypodiegetic level of the text, which on its own can be interpreted through the logic of "realist" readings, has been valued over the integrity of the text as a whole.

Batt's translation, therefore, cannot be seen as an accurate or representative translation of "Xugou", Ma Yuan's representative work of metafiction. As highlighted above, J. Q. Sun's existing English translation of "Xugou" avoids almost all of the issues highlighted above and should be considered as a significantly more faithful translation. I believe that it is not a coincidence that within an "avant-garde" collection of short stories and novellas, Ma Yuan is "allowed" to be a metafiction writer in translation, whereas within these "stories of Tibet" the integrity of the represented world (Tibet) usurps the integrity of the narrative structure of the original. This same process can be seen in *Tales of Tibet* (Batt 2001), in which Batt's translation of "Xugou" first appeared. All the above-mentioned issues regarding the loss of self-reflexivity in the English translation are present within this fundamentally identical translation. In this instance the foreword to this collection of "stories of Tibet" reveals another interpretive strategy towards the text that only functions when the text's metafictional elements have been removed:

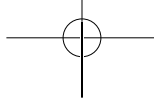


Ma Yuan's Machu village is an allegory for Tibet. In fact, we can go further and posit that Machu is a metonym for Tibet, in that Machu and Tibet are seen as one, and the two are inscribed in the same perpetual domain. The leper's diseased body is slowly decaying; there is no cure for the illness but the extinction of the group. For the narrator, Tibet is a putrid body, lacking vitality, degenerate, and slowly decaying in its own filth. (Batt 2001: xxii)

Again, this reading of Machu village as metonym simply does not work when read through the text's complex self-reflexivity, and indeed any such allegorical interpretations of Tibet within Ma Yuan's works have already been disproven by Zhao's comments in his 1995 article quoted above. The reason why "Xugou" is such an important text within Chinese avant-garde fiction, and Chinese fiction in general, is that it prohibits the reader from being able to force any one reading onto the text, or as Zhao has observed about interpreting Chinese avant-garde fiction, "any reading is then both a desired reading and a deviant reading" (Zhao 1995: 91).

Somewhat revealingly, although the term "postmodern" is used within the introduction and translator's notes in *Ballad of the Himalayas: Stories of Tibet*, the terms "metafiction" and "self-reflexivity" are not used once and there is clear evidence within the translation of "Xugou" to suggest that these complex literary concepts, the understanding of which is integral to any full reading of Ma Yuan's works, have been edited out. This then highlights the wider context of the anthology in which Batt's translation of "Xugou" appears, especially in comparison to J. Q. Sun's translation, "Fabrications". Whilst there are of course a range of forces that influence any translation in ways which are often hard to define (Sun's translation for example was published around twenty years prior to *Ballad of the Himalayas: Stories of Tibet*, which in itself could influence the translation through, for example, wider trends within Chinese literary translation or the developing understanding of Ma Yuan within the English-speaking world), there is

however strong evidence to suggest that in publishing translations of the same text, an anthology of 1980s avant-garde literature has produced a radically different translation to a thematically focused author-restricted collection. *The Lost Boat*, edited by Henry Zhao, one of the most important scholars on Ma Yuan, is an anthology of short stories by avant-garde Chinese authors of the 1980s to early 1990s in which two translations of works by Ma Yuan appear: "Xugou" and the relatively obscure short story "Cuowu" translated by Helen Wang as "Mistakes". Whilst "Xugou" is perhaps Ma Yuan's most identifiably self-reflexive work and therefore a perfect selection for an anthology highlighting the intricacies of post-modern writing within China in the 1980s, "Cuowu" on the other hand has a relatively subtle self-reflexive structure which makes it a less obvious choice for this collection. Nevertheless, both texts are translated here through strategies that as much as possible retain the self-reflexive structures of the texts and in essence, retain their "avant-gardeness", which readers of this anthology will presumably have been actively seeking. The inclusion criteria for the translations within *The Lost Boat* therefore are relatively short stories written by Chinese "avant-garde" writers of the 1980s which English speaking readers will be able to identify as loosely "postmodern" short stories within a Chinese context. Batt's translation of "Xugou", on the other hand, was first published in an anthology after which it was again published in a collection of translations of Ma Yuan's Works. Unlike *The Lost Boat*, which curates a range of texts adhering to certain stylistic and structural expectations, Batt's translation is strongly influenced by the thematic concept of "Tibet". *Tales of Tibet* for example, is a collection of short stories from predominantly the 1980s written by either Tibetan writers (such as Tashi Dawa) or Chinese writers who were either based in Tibet for extended periods (Ma Yuan) or who somehow wrote "about" Tibet (such as Ma Jian, who had travelled to Tibet). Its main focus therefore is on presenting authentic Tibetan "voices" alongside representations of



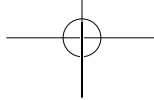
China's problematic cultural and political engagement with Tibet. Likewise, *Stories of Tibet* places an extremely specific and perhaps misleading thematic restriction on Ma Yuan's works given that the majority of the author's works are not in any way related to Tibet. Batt's translation therefore, in both instances in which it has been published, has been situated within an extremely strong extratextual framework which presents "Xugou" as a "story of Tibet", and the footnotes, paratexts, translator's notes and introductions within both of these volumes contain extremely overt political and cultural approaches to how to read China "writing" Tibet. Interestingly, there is relatively little evidence that Chinese scholarship on Ma Yuan, in spite of its shortcomings, has in any way perceived Ma Yuan as a "Tibet writer". Ma Yuan's usage of Tibetan mysticism in an almost Marquezian manner has certainly been acknowledged by some scholars, but it is very hard to argue that Ma Yuan is primarily understood as a writer who is presenting a particular engagement with Tibet. Indeed it is actually more likely that the opposite is true, namely Ma Yuan's self-reflexivity consistently precludes a unified or cohesive representation of Tibet, which in a way is entirely the point of highly metafictional works like "Gangdisi de youhuo" that present destabilised and overtly fictional representations of Tibetans and Tibet in a way that render realist readings along the lines of metonym, allegory and metaphor impossible. One of the most consistent features of Ma Yuan's writings is that he rarely allows any one particular representation to exist unproblematically, and on a fundamental level, therefore, I would argue that none of Ma Yuan's works qualify as a "Story of Tibet" in that none of them are realist representations of Tibet. This I believe is the most likely cause of the significant restructuring and recalibrations of Ma Yuan's works within Batt's translations, as to a great extent the translations have privileged a problematic thematic interpretation of the author's works over the integrity of the individual texts themselves.

Although the presence of any translations of Ma Yuan's works in

English should be welcomed as part of the promotion of an arguably underappreciated (outside of China at least) author, Batt's translation of "Xugou" within *Ballad of the Himalayas: Stories of Tibet* and within *Tales of Tibet: Sky Burials, Prayer Wheels, & Wind horses* is highly problematic and may distort the understanding of the author within an English-speaking readership. Many critics have argued that the author whom Ma Yuan most closely resembles is Jorge Luis Borges;^[14] whilst the highly self-reflexive nature of Borges' works has often been preserved in English translations however, China's Borges, Ma Yuan the "Chinese fabricator", has been lost in translation in the space between fiction and fabrication.

Notes

- ^[1] Some English translations of short stories and novellas by Ma Yuan have been published over the last twenty or so years, however considering the volume of work that the author has produced in his literary career, the number of English translations available is arguably insufficient.
- ^[2] This translation of the term *xugou* 虛構 is problematic because "a fiction", as a countable noun, can be back translated into Chinese as *xiaoshuo* 小說 or *yi pian xiaoshuo* 一篇小說. *Xugou* as an abstract noun, should be translated here as "Fabrication".
- ^[3] "Xugou" was first published in the May edition of *China Culture* (*Shouhuo* 收穫) in 1986 whilst "Gangdisi de youhuo" was first published in 1985 in the February edition of *Shanghai Literature* (*Shanghai wenxue* 上海文學).
- ^[4] Xiao Yingying, for example, states that "not only is 'Xugou' Ma Yuan's representative work, it is also the clearest display of the core literary concept of the author, this being that fiction is fabrication" (Xiao 2008: 121, translation mine).
- ^[5] It should be mentioned here that many critics have misunderstood the nature of the "author" and "Ma Yuan" within the text. The "author" figure within "Xugou" should be interpreted as a represented "author" narrator figure and never as a representation of Ma Yuan the "real author". Many works of metafiction include thematised "authors" and "readers" discussing a



“text” within the text itself and these elements of the text should never be confused with the extra-textual “real author” and “real reader”. This important distinction can be traced to Wayne Booth’s analysis of the roles adopted by the author and reader, and in particular the concept of the “implied author” (Booth 1983: 211).

[6] As Batt has significantly restructured the text in his English translation, the chapter sequences of the translation do not match up to the equivalent chapters of the original. In the following subheading I will analyse the extent of this restructuring and the issues that it causes.

[7] The phrase “I like to ride my celestial horse across the sky” is a literal and arguably unidiomatic translation of “我喜歡天馬行空”. It would be tempting to rephrase this idiomatic phrase entirely but the subsequent phrase in the same chapter “天馬行空，前提總得有馬有天空” causes some intriguing translation issues. In this case I would argue that “天馬行空” should be translated idiomatically without literal reference to “horses” or “sky”, in a way that also accommodates the second instance of the phrase; an equivalent idiom could be something like “thinking outside the box”, so that the second part would be “a prerequisite for ‘thinking outside the box’ is that there needs to be a box to think outside of”.

[8] Unless specifically referenced otherwise, all translations are my own.

[9] For example, the two sentences “我不是個滿足於‘想一想不是也很好嗎’海明威式的可以寬解愁腸的男人。我想了就一定得幹，我幹了。海明威是個美國佬” from the end of Chapter 1 of the original text are translated as “I’m not like Hemingway, venting his spleen with an ‘Isn’t it nice to think so’. When I thought of it, I had to do it, and I did it”, and are repositioned in the translation to now occur at the start of Chapter 1. There are also several instances where the first sentences of one chapter are moved to the final sentences of the preceding chapter.

[10] This technique is by no means unique to Ma Yuan’s novels and is common throughout many forms of postmodernist writing. See for example Brian McHale’s analysis (McHale 1992: 97) of the ambiguous “you” addressee within Thomas Pynchon’s novels.

[11] According to Bonnie McDougall (1999), a common feature of many works of fiction within China’s avant-garde period of the 1980s is the graphic and often grotesque depictions of sex and violence which she describes as “carnivalistic grotesque”.

[12] This concept was formulated within Brian McHale’s excellent analysis of postmodernist

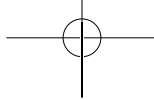
texts in *Constructing Postmodernism*. According to McHale, postmodernist texts often destabilise the features of modernist texts, one of which being the “epistemological quest” acted out by a “cognitive hero”: Modernist texts will often “revolve around problems of the accessibility and circulation of knowledge, the individual mind’s grappling with an elusive or occluded reality”. The epistemological quest is the driving force behind the narratives of many modernist texts whose “plot is organised as a quest for a missing or hidden item of knowledge”. According to McHale, one of the key features of the shift from modernism to postmodernism is the move from the epistemological to the ontological: whilst a modernist epistemological quest searches for knowledge, for truth, for causality, a postmodernist epistemological quest will do the same whilst simultaneously foregrounding its own “ontological status”, or in other words, the postmodernist epistemological quest is a self-reflexive epistemological quest. The primary focus therefore seems to have shifted away from the object of the quest and the desire to “solve” any problems within the represented world and onto the construction (and deconstruction) of the quest itself. McHale (1992: 147).

[13] This quote is from the outer-jacket of Ma (2011).

[14] There are a range of articles which explore the influence of Borges on Ma Yuan and the Chinese avant-garde in general, see for example Wang (1999) and X. Zhao (2000).

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大易視角下的翻譯風格研究

陳東成

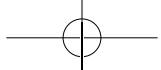
Abstract

A Study of Translation Style from the Perspective of the Great Yi
(by Chen Dongcheng)

The Zhou Yi or Book of Changes, is a philosophical and oracular text of key importance in Chinese civilization, and its principles can be applied to human activities including translation studies. This paper expounds the translatability of style in the light of statements found in the Zhou Yi regarding the question of imitation, and illustrates the relationship between translation style and the translator's personality on the basis of the eight trigrams, which are central to the Zhou Yi. The paper goes on to propose three strategies by which the translator can achieve a harmony between his or her own style and that of the original: (a) Selection of an original text which suits the translator's own stylistic and aesthetic predilections; (b) Complete comprehension of, and empathy with, the meaning and spirit of the original; and (c) Adoption of the Doctrine of the Mean to reproduce the closest natural equivalent of the original message. In this way, the paper seeks to advance a new approach to the study of translation style.

一、引言

泰山氣勢雄偉磅礴，風景壯麗，有“五嶽之首”、“天下第一山”之稱；黃山以奇松、怪石、雲海、溫泉、冬雪“五絕”著稱於世，擁有“天下第一奇山”之名；華山山勢峻峭，壁立千仞，群峰挺秀，以險峻稱雄於世，有“華山天下險”、“奇險天下第一山”之說；峨嵋地



勢陡峭，清幽毓秀，有“秀甲天下”之譽……山因自己的個性而呈現出千姿百態。雄也美，奇也美，峻也美，秀也美。萬事萬物因個性本真而美麗。優秀譯作也因獨具翻譯風格而受人欣賞傳頌。

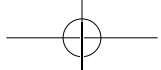
翻譯風格隨翻譯實踐形成和發展。有史以來，我國有文字記載，最早的翻譯可上溯到周代，而支謙的《法句經序》被認為是我國翻譯理論的第一文，其中“其所傳言，或得胡語，或以義出音，近於質直”（支謙，2009: 22），談到的就是竺將炎的翻譯風格。對於翻譯風格，國內外都有不少研究，但歷來學者都是從語言學、文學、美學、文化學等方面切入，無人從大易（包括《周易》）的視角進行專題研究。^[1]筆者擬在有關方面做些嘗試，力圖提供一個研究翻譯風格的新途徑，以期既弘大易之道，又弘翻譯之道。

二、風格及其可譯性

漢語“風格”一詞，在英語中稱為 style，一詞多義。《現代漢語詞典》（2002年增訂本）將其解釋為：① 氣度；作風：～高 | 發揚助人為樂的高尚～。② 一個時代、一個民族、一個流派或一個人的文藝作品表現的主要的思想特點和藝術特點：藝術～ | 民族～。② 《美國傳統詞典》（大學版第2版）中，style作為名詞有16條定義，其中前兩條是：① The way in which something is said, done, expressed, or performed: *a style of speech and writing*. ② The combination of distinctive features of literary or artistic expression, execution, or performance characterizing a particular person, group, school, or era.（① 說話、做事、表達或表演的方式：演講和寫作風格。② 文學或藝術表達、演奏或表演的主要特點，體現了某個人、某個團體、某個學派或某個時代的特色。）^[3]在西方，“風格”（style）一詞源於拉丁語stilus，

原指記筆記用的鐵筆，後引申出比喻義，表示“組成文字的一種特定方法”或“以文字裝飾思想的一種特定方式”（威克納格，1982: 17）。現在，在文學藝術領域，“風格”一般指作家、藝術家在創作中所表現出來的藝術特色和創作個性，體現在文藝作品內容和形式的各個要素中。風格包括題材的選擇、主題的提煉、人物的塑造、情節與結構的安排，以及體裁、語言、藝術手法等的綜合因素。風格是一般中的個別，共性中的個性，普遍性中的特殊性。所謂作家的風格，就是作家的個性，是這一作家區別於另一作家的特色。法國博物學家布豐（Georges Louis Leclerc de Buffon）提出的“風格即人”，就是這個意思（方夢之，2011: 158）。

關於風格的可譯性問題，歷來學者看法不一，但主流的觀點是：風格可譯，不僅可譯，還得非譯出不可。例如，坎貝爾（George Campbell）在1789年出版的《四福音的翻譯與評注》（*A Translation of the Four Gospels with Notes*）的導論中就提出：“在符合譯作語言特徵的前提下，盡可能地移植原作的精神與風格”（譚載喜，2004: 128）。泰特勒（Alexander Fraser Tytler）1790年在《論翻譯的原則》（*Essay on the Principles of Translation*）中提出了翻譯必須遵守的三大原則，其中第二條是：“譯作的風格和手法應和原作屬於同一性質”（譚載喜，2004: 129）。薩瓦裡（Theodore Horace Savory）在其所著《翻譯的藝術》（*The Art of Translation*）中指出，翻譯規則不外乎十二項，而其中的第五項是：“譯文應該反映原作的風格”（劉重德，2003: 52）。奈達（Eugene A. Nida）和泰伯（Charles R. Taber）在其合著的《翻譯理論與實踐》（*The Theory and Practice of Translation*）中給翻譯下定義時說：“翻譯就是在接受語中複製出與原語資訊最切近的自然對等體，首先是就意義而言，其次是就風格而言”（Nida and Taber 1969: 12）。……如此下去，不勝枚舉。筆者認為，風格可譯，並擬從大易的視角進行相關論述。



《周易》有個鮮明的觀點：法天效地，模仿自然。這點在其《繫辭傳》中多處可見，^[4] 例如：

法象莫大乎天地。
天地變化，聖人效之。
爻也者，效天下之動者也。
象也者，效此者也；象也者，像此者也。
見乃謂之象，形乃謂之器，制而用之謂之法。

《繫辭傳》還列舉了一系列成功模仿的例子，如“作結繩而為網罟，以佃以漁”，“斫木為耜，揉木為耒”，“剡木為舟，剡木為楫”，“服牛乘馬，引重致遠”，“斷木為杵，掘地為臼”，“弦木為弧，剡木為矢”，等等，都是取法自然和有關卦的象徵。

《周易》的模仿觀可用之于翻譯風格研究。模仿，即照著某種現成的樣子學著做。自然可以模仿。正是人們模仿自然，藝術才得以產生。在古代藝術中，雕塑直接模仿人體，音樂模仿自然的聲音，舞蹈模仿生產勞動，戲劇模仿實踐中的人。翻譯是譯者將一種語言傳達的信息用另一種語言傳達出來的有目的的跨文化交際活動，是文本間的創造性模仿。人類的翻譯實踐證明，文本間的模仿不僅可能而且可行。文本間模仿的成功，證明了語言的可譯性。文本的意義可以從一種語言轉換到另一種語言。風格依附於語言，借語言得以表現。風格和語言融於一體，風格的模仿通過語言的模仿得以實現。從整體上來說，文本的意義包括風格意義。當文本的意義完全傳達時，風格即出。這就是愛爾蘭劇作家蕭伯納（George Bernard Shaw）所說的“意之所到，風格隨之”（轉引自黎昌抱，2010）。因此，“語言內容的可譯性與語言風格的可譯性從來都只能是一致的，語言內容的可譯性一般決定著語言風格的可譯性”（高健，1994: 112）。用數學語言來說，如果

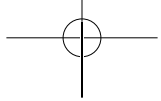
文本的意義是全集，那麼風格意義就是其子集。全集可譯，子集當然可譯。翻譯中所講的“對等”包括“風格對等”。捷克翻譯理論家波波維奇（Anton Popovič）在《文學翻譯分析詞典》（*Dictionary for the Analysis of Literary Translation*）中區分的四種翻譯對等就包括風格對等（Bassnett 2004: 32）。翻譯不僅要準確地再現原文的思想內容，還要再現原文的語言風格、藝術特色。所以，在傳達原文意義時翻譯應儘量傳達原文的風格。不能傳達原文風格的譯文算不上優秀的譯文。

值得注意的是，模仿畢竟是模仿，模仿物不可能與原事物完全一樣，分毫不差。正如模仿人走路和說話一樣，免不了有一些差距。

“翻譯，是原著的複製。即使用現代高精密複製儀，尚且有色濃色淡之殊，不可能完全一樣，更不要說借手於人工，失真，走樣，不吻合，欠妥貼，在所難免”（羅新璋，1991）。像語言一樣，風格可譯，但有一定的限度。模仿的風格不可能是百分之百的原文的風格，這主要是語言、文化差異使然。多位學者對此有過論述，這裡不用贅述。

三、翻譯風格與譯者個性

翻譯風格，又稱“譯文風格”、“譯作風格”，是指譯者在翻譯實踐中所表現出來的創作個性和藝術特色，具體體現為譯者選擇題材的口味、所遵循的翻譯標準和原則、採用的翻譯策略和方法以及譯文語言的表現手法等特點。翻譯風格是一種綜合風格，雙重風格，是原作風格與譯者風格的融合。優秀譯作的翻譯風格，應該基本上是原語作品的真實風格，但譯者風格在其譯作中也明顯可見。原作風格是翻譯風格的客觀來源，翻譯風格應是原作風格的客觀映射，作者風格應通過譯者風格得以實現，翻譯風格就是譯者對原作風格的複製。但這種複



製滲透著譯者風格。所以，從實質上來說，翻譯風格是原作風格與譯者風格的結合，是相關社會觀、審美觀與創作觀的具體映現，人們稱之為“心靈的音樂”（但漢源，1996）。

《周易·繫辭傳》說：“一陰一陽之謂道。繼之者善也，成之者性也。仁者見之謂之仁，知者見之謂之知。”我們現在所說的“見仁見智”這一成語便是源於此。“見仁見智”是說對同一個問題，不同的人從不同的立場或角度有不同的看法。而導致這種不同看法的根本原因是，人具有主體性。翻譯風格千差萬別，其根本原因在於譯者的主體性。譯者的主體性，是指譯者在翻譯活動中表現出來的本質特性，即譯者能動地操縱原文、轉換原文，使其本質力量在翻譯行為中外化的特性。任何翻譯實踐均會打上譯者的烙印，即呈現出譯者的個體差異。而譯者的個體差異性即譯者個性。譯者個性包括其前結構、翻譯目的、翻譯思想、翻譯能力、性格、氣質等。翻譯風格是譯作的主要特徵與精華所在，是譯者創作個性的產物。

劉勰《文心雕龍·體性》中有如下一段話：

然才有庸俊，氣有剛柔，學有淺深，習有雅鄭，並性情所鑠，陶染所凝，是以筆區雲譎，文苑波詭者矣。故辭理庸俊，莫能翻其才；風趣剛柔，寧或改其氣；事義淺深，未聞乖其學；體式雅鄭，鮮有反其習；各師成心，其異如面。（劉勰，2012: 383）

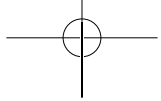
劉勰認為，作品的風格是作家個性的反映，個性不同，風格也因之有別。才能有平庸和傑出，氣質有剛健和柔順，學問有淺薄和精深，習染有雅正和鄙陋。這些都由人的性情所造成，並受環境的陶冶和感染，因而在創作領域中便產生了千差萬別的風格，如流雲之變幻無窮，似波濤之翻滾不定。所以，作品中文辭情理的平庸與出眾，無不

受作者才能的制約；作品美學趣味的剛健與柔順，也不能脫離作者的氣質；論述事物道理的淺薄與精深，更沒有聽說過能與作者學識的多寡相違背；藝術形式的典雅和鄙陋，也很少與作者的美學習染相反。各人按各人的心性來寫作，作品便產生各種不同的風格，這和各人的面貌彼此不同是一樣的道理。^[5]對於這種“自然之恒姿”，劉勰舉出了賈誼、司馬相如、揚雄、劉向等例證：

是以賈生俊發，故文潔而體清；長卿傲誕，故理侈而辭溢；子雲沉寂，故志隱而味深；子政簡易，故趣昭而事博；孟堅雅懿，故裁密而思靡；平子淹通，故慮周而藻密；仲宣躁銳，故穎出而才果；公幹氣褊，故言壯而情駭；嗣宗倜儻，故響逸而調遠；叔夜俊俠，故興高而采烈；安仁輕敏，故鋒發而韻流；士衡矜重，故情繁而辭隱。觸類以推，表裡必符，豈非自然之恒資，才氣之大略哉！（劉勰，2012: 383-384）

是故“吐納英華，莫非性情”（劉勰，2012: 383）。風格流露作者的本相，成於心，而形之於外。風格如人，其異如面。如是之說，寫作如此，翻譯亦然。譯者的才能、氣質、學識、習染等所陶染而成的個性，必然盈溢於翻譯風格。翻譯風格是譯者個性的反映，各個譯者的個性不同，便產生了不同的翻譯風格。

《周易·繫辭傳》道：“《易》有太極，是生兩儀，兩儀生四象，四象生八卦。”八卦演化成六十四卦，六十四卦演化成對萬事萬物的普遍性概括。萬事萬物處於普遍聯繫之中，在對立統一中發展。宇宙是一個系統，人類社會是一個系統，文化是一個系統，翻譯風格也是一個系統，他們分別實現自己的太極建構。就翻譯風格而言，其自身的建構是多元的、多層面的，其間各組成部分共依共存，相互聯繫。我們可以設想，類似“乾”、“坤”、“震”、“巽”、“坎”、“離”、“艮”、“兌”構成八卦圖，“（典）雅”、“（新）奇”、“顯（附）”、“（遠）奧”、

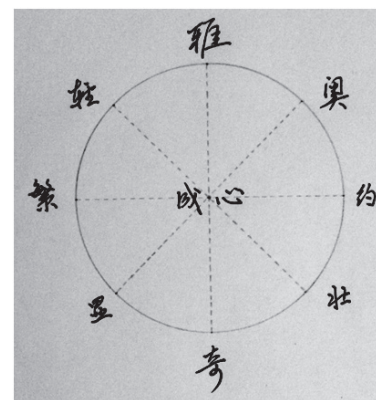


“（精）約”、“繁（縟）”、“壯（麗）”、“輕（靡）”八體（“體”指體貌、體致，即風格）構成既互相對立又互相交錯的翻譯風格，各體向心于“成心”，如下圖所示。

從圖中可以看出，八體構成翻譯風格世界的基本類型。它們所具有的基礎意義，就在於它們的組合意義。八體遠不是翻譯風格世界所有類型的總和，但是以此作為基點所建立的各方的聯繫卻是無窮無盡的，足以概括整個翻譯風格世界的運動態勢。八體猶如八種單色，單色是有限的，但是由它們所構成的色調組合卻是無窮的，這也如八卦演生六十四卦，六十四卦演生萬事萬物一樣。這種組合的無窮性，是人的“成心”的個異性的反映。成心猶如圓心，圓上所有的射線都由它所原發並向它集中，由此構成了一個“各師成心，其異如面”的多樣性統一的翻譯風格世界的整體。唯其如此，所以能夠收到“八體雖殊，會通合數”，“文辭根葉，苑囿其中”的“以少總多”的概括效果（劉業超，2012: 1236-1237）。也可以說，像八卦一樣，八體包乎萬變。

我國翻譯史上，翻譯大家無不具有自成一體的翻譯風格。例如，鳩摩羅什“善披文意，妙顯經心，會達言方，風骨流便”（道宣，轉引自王秉欽、王頡，2009: 13），其譯文辭旨婉約，自然流暢，聲韻俱佳，有“天然語趣”；玄奘譯經既求真又喻俗，“直譯意譯，圓滿調和，斯道之極軌也”（梁啟超，2009: 105）；梁啟超的譯文文筆恣肆，情感汪洋，其譯述方式有“豪傑譯”的美稱（王秉欽、王頡，2009: 48）；郭沫若的譯文“字句、意義、氣韻”三者“不走轉”，被稱之為“風韻譯”（王秉欽、王頡，2009: 168）；“魯迅的譯作凝重洗練、言之鑿鑿；朱生豪的譯筆渾厚暢達、大勢磅礴；傅雷的譯品圓熟流暢、文采照人；錢鍾書的譯文酣暢順達、筆下生輝；巴金的翻譯明白曉暢、文氣自然”（方夢之，2011: 91）。同一部《哈姆雷特》（*Hamlet*）原著，梁

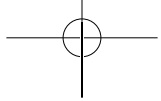
實秋、卞之琳、朱生豪三個譯本風格各異：梁氏風格駢散互用，相映生輝；卞氏風格詩情濃郁，金聲玉振；朱氏風格行文流暢，文辭華瞻（王秉欽、王頡，2009: 223）。在《論語》譯本中，譯者的不同個性使其呈現百花齊放的態勢。“理雅各的學者氣質，辜鴻銘的古怪個性，林語堂的作家氣質，龐德的詩人氣質，以及安樂哲與羅思文的哲學家氣質都使各自的譯本風格互不相同”（倪蓓鋒，2010: 121）。



翻譯風格

四、譯者風格與原作風格的統一

處理翻譯中的風格問題涉及譯者風格與原作風格如何統一的問題。猶如陰陽兩種勢力，譯者風格與原作風格是翻譯中風格運動的矛盾雙方。妥善處理這一對矛盾，就是讓雙方達致和諧統一、“陰陽合德”的狀態。矛盾的對立和統一，具有嚴格的“度”的規定性。正是這種度的規定性，將矛盾的兩個對立面維繫在最優化的範圍內，使矛盾中的各種因素的積極作用都能得到充分的發揮，帶來最優化的實踐效果。這種度的最佳位置，我們的先哲稱作“中和”。《尚書·大禹



謨》說：“允執厥中。”《道德經》第四十二章說：“萬物負陰而抱陽，沖氣以為和。”《論語·雍也》說：“中庸之為德也大矣哉！”《荀子·解蔽》說：“無欲，無惡，無始，無終，無近，無遠，無博，無淺，無古，無今，兼陳萬物而中縣衡焉。是故眾異不得相蔽以亂其倫也。”《周易·繫辭傳》說：“陰陽合德而剛柔有體。”如此等等，都是對這一境界的哲學闡釋和理論標舉。“和”，就是各個矛盾方面的相容，“中”，就是各個矛盾方面的適度。相容與適度，是中華哲學的最高追求。表現在美學領域中，就是一種和諧的美（劉業超，2012: 1248）。翻譯風格應追求這種和諧美。如何達致這種和諧美呢？筆者認為以下三方面值得重點考慮。

（一）材料選擇：各從其類

《周易·乾·文言傳》說：

九五曰“飛龍在天，利見大人”，何謂也？子曰：“同聲相應，同氣相求；水流濕，火就燥；雲從龍，風從虎；聖人作而萬物睹；本乎天者親上，本乎地者親下，則各從其類也。”

“同聲相應，同氣相求”，告訴我們一種思維方法。這種思維方法就是“各從其類”的方法，也就是“取象比類”的方法。為什麼說飛龍、天、大人是同一類的事物呢？因為他們是“同聲同氣”，是同“象”，“象”從某種意義上講就是“類”。同類即功能屬性相同。功能屬性相同、相近的事物可歸於一類，可以放在一起。“水流濕，火就燥；雲從龍，風從虎”，水與濕，火與燥，龍與雲，風與虎，這都是同類，這是方法學的解釋。所以“聖人作而萬物睹；本乎天者親上，本乎地者親下，則各從其類也。”飛禽、雲、霧之類“本乎天者”肯定親上；

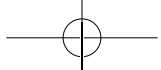
植物一類“本乎地者”離不開大地（張其成，2009: 95）。

“取象比類”的方法也可應用于翻譯風格研究。在選擇翻譯材料時，譯者宜於“各從其類”。所選作品的風格與自己的風格越接近越好，以能達到“同聲相應，同氣相求”的效果為最佳。郭沫若能譯出《雪萊詩選》這樣的佳作，是因為他與雪萊“同聲同氣”，產生了“共鳴”。他說：

男女結婚是要先有戀愛，先有共鳴，先有心聲的交感。我愛雪萊，我能感聽得他的心聲，我能和他共鳴，我和他結婚了。——我和他合二為一了。他的詩便如像我自己的詩。我譯他的詩，便如像我自己在創作的一樣。（轉引自王秉欽、王頤，2009: 170）

譯者能與原作者產生情感的溝通，達到心靈的共鳴，翻譯時兩者的風格便易於融合，原作的“氣韻”也易於傳達。那“神品”也往往“于最不經意時得來”（王秉欽、王頤，2009: 170）。

我國傳統譯論向來就有譯者所選翻譯作品的風格應與其自身風格相一致的提法。王佐良說：“就譯者來說，個人的條件決定了適應于譯何種性質的語言，不宜於譯另外性質的。他應該選擇與自己風格相近的作品來譯，無所不譯必然出現劣譯”（轉引自方夢之，1998: 87）。杜承南也曾說：“如果動筆前選擇和自己風格吻合或近似的作家和詩人，如傅雷譯巴爾扎克，汝龍譯契訶夫，屠岸譯莎士比亞，就可以譯得文才橫溢，相得益彰”（杜承南，1994: 291）。傅雷認為，選擇一部作品翻譯，最好看作品與自己的氣質是否相符：“選擇原文好比交朋友：有的人始終與我格格不入，那就不必勉強；有的人與我一見如故，甚至相見恨晚”（傅雷，2009: 693）。蕭乾在選擇作品時，特別強調必須“喜愛它”：“興趣所至，擇‘愛’而譯。”“只是譯的必須是我喜愛的，而我一向對諷刺文字有偏愛，覺得過癮，有棱角，這只是我個人選擇



上的傾向。”“由於業務關係，我做過一些並不喜歡的翻譯——如搞對外宣傳時：但是我認為好的翻譯，譯者必須喜歡——甚至愛上了原作，再動筆，才能出好成品”（蕭乾、文潔若，2001: 79）。成仿吾在談到譯詩的選材時認為，譯詩要選擇自己有研究的、流派和風格與自己相近的、有深切人生體驗的詩人和詩作。成仿吾早期譯詩與他的創作一樣偏重於浪漫主義流派，多取“幽婉”風格的作品，他以自己的人生體驗深入感受原作的詩情，力求受到原作者靈感和悟性的薰染，引起共鳴。因此他譯的魏爾倫的《月明》、《秋之夜》等作品傳達出了原詩所期待的藝術境界，被傳為“詩壇瑰寶”（王秉欽、王韻，2009: 179-180）。

如果譯者能根據自己的志向、愛好、風格等來精心選擇原著，那麼譯者便會尋找與自己思想傾向、道德傾向、審美傾向等趨於一致的作者，繼而產生“同聲相應，同氣相求”的效應。

（二）原文理解：精義入神

《周易·繫辭傳》有言：“精義入神，以致用也；利用安身，以崇德也。”所謂“精義”，包含有審美主體對審美客體理性鑒賞和專精觀照之義；所謂“入神”，主要是超越理性觀照，直接進入神化之境，達致最高的審美境界。“入神”作為最高的審美境界，其基本特徵是審美主體與審美客體融通為一，審美主體全身心地投入審美客體中，此時已無所謂主客之分，亦無內外之別（張立文、莫良，2005: 172）。這猶如莊子的“萬物與我為一”（《莊子·齊物論》）和劉勰的“神與物游”（《文心雕龍·神思》）的境界。用現代美學的語言來說，就是“移情”。移情既是主體情感的外在化、客體化、物質化（由我及物），又是客體物件的擬人化、主體化、情景化（由物及我），兩者相互滲透相互推進（劉宓慶，2005: 220）。翻譯中，主體“我”是譯者，客體“物”是原

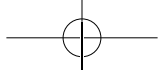
文的審美構成。客體受主體的情感投射即是“由我及物”，投射的回饋即是“由物及我”，投射和回饋是相互交織、不斷進行的，以求實現“物我合一”。但翻譯不止于此，還要達至“再現”。翻譯中的再現即譯文之出。而譯文之出不是從原語到譯語簡單的、機械的形式轉換，它應是翻譯審美移情的結晶。而翻譯中，審美移情的關鍵是譯者對原文美的“凝神觀照”，也可以說是“精義入神”，沒有譯者的“精義入神”，“情”就無法獲得動勢，也就無法做到“神與物游”（陳東成，2012）。

翻譯過程中，對原文的理解如能達到“精義入神”的程度，譯者便能領會其意旨，把握其風格，創作出理想的譯文。誠如馬建忠在《擬設翻譯書院議》中所說：

夫如是，則一書到手，經營反復，確知其意旨之所在，而又摹寫其神情，仿佛其語氣，然後心悟神解，振筆而書，譯成之文，適如其所譯而止，而曾無毫髮出入於其間，夫而後能使閱者所得之益，與觀原文無異，是則為善譯也已。（馬建忠，2009: 192）

所謂“摹寫其神情”、“心悟神解”，也都著眼於一個“神”字。得原文之神情，又能擺脫原文字櫛句比的束縛，而達致“心悟神解”，才談得上“善譯”。可見，在馬建忠的心中，翻譯離不開“神”的運作（劉宓慶，2005: 69）。掌握了原文的“神”，便領略了原文的審美韻味和個性風格。

翻譯如能進入一種“精義入神”的狀態，一種林以亮在《翻譯的理論與實踐》中所描述的翻譯審美境界就會出現：“譯者和原作者達到了一種心靈上的契合，這種契合超越了空間和時間上的限制，打破了種族上和文化上的樊籬，在譯者而言，得到的是一種創造上的滿足；在讀者而言，得到的則是一種新奇的美感經驗”（林以亮，1984: 228）。



這樣的翻譯審美境界，包含著對原作風格的領悟標出。

（三）譯文表達：適中得當

“適中得當”，就是中和，恰到好處，無過無不及，就是以最佳的適度實現對立面的相容與和諧。劉勰在《文心雕龍·序志》中說：“擘肌分理，惟務折衷”（劉勰，2012: 619）。他對“折衷”的標舉，即發端于《周易》的中和思想。

使譯者風格與原作風格和諧統一，譯文表達無疑要適中得當。我國著名翻譯理論家劉重德（1991: 24）提出了“信、達、切”三字翻譯標準：信——信於內容；達——達如其分；切——切合風格。“切合風格”就是恰如其分地傳達原作風格。

呂叔湘先生說過：

有一個原則是貫穿於一切風格之中，也可以說是凌駕於一切風格之上，這個原則可以叫做“適度”，只有適度才能不讓藻麗變成花哨，平實變成呆板，明快變成草率，含蓄變成晦澀，繁豐變成冗雜，簡潔變成乾枯。這個原則又可以叫做“恰當”，那就是該藻麗的地方藻麗，該平實的地方平實，……不讓一篇文章執著於一種風格。綜合這兩個方面用一個字眼來概括，就是“自然”，就是一切都恰到好處。（轉引自王健，2000）

“自然”，即“適中得當”，文隨其體，語隨其人，這就是譯者應追求的翻譯風格。

鄭海凌在《文學翻譯學基本範疇新論》中對譯文表達要做到適中得當的有關論述十分令人信服：

在翻譯過程中，原作裡的每一個詞句，甚至每一個標點，在譯者的把握裡都具有可選擇性。譯者所選擇的表達對原作來說可以是不忠實的，但在譯

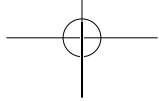
作的具體語境裡必須是“適中”與“得當”的。翻譯家可能意識不到這一點，但他的潛意識裡有一種敏銳的分寸感，他是憑著這種分寸感進行選擇的。人們喜歡把成熟的藝術境界稱為“從心所欲不逾矩”。這裡的“矩”，就是中國哲學裡所說的“度”。“‘度’就是‘掌握分寸，恰到好處。’”（鄭海凌，2006: 88）

譯者風格發乎于譯者個性，形之于譯語文本。譯文與原文分屬於兩個不同的語言文化體系，原文經過譯者藝術性加工而形成譯文，期間經歷了一個創造性的異化過程，融入了譯者的創造性勞動成果。這種創造性勞動成果包括譯者風格與原作風格的結合。理想的譯文中，譯者風格與原作風格異而相通，和諧統一（鄭海凌，2006: 92）。

五、結語

文學藝術中，“風格”是一篇作品的主要特徵與精華所在，是作者創作時的個性與情緒的產物（Savory 1957: 54）。風格具有可譯性，翻譯不僅要傳達原文的基本含義，還要傳達原文的風格。而傳達原文風格要靠譯者的創造性勞動。譯者和原文作者一樣也是創作者，同樣具有創作個性，有自己的風格。翻譯風格融合了譯者風格和原作風格，具有二重性。為使兩者達到“中和”狀態，筆者從大易的視角建議譯者採取三大主要措施：（1）材料選擇：各從其類；（2）原文理解：精義入神；（3）譯文表達：適中得當。這為翻譯風格研究提供了一個新的視角和方法。

《周易》是“萬有概念寶庫”，是解開宇宙人生密碼的寶典，“是經典中之經典，哲學中之哲學，智慧中之智慧”（南懷瑾，2008: 5）。本文將其用於翻譯風格的研究只是取其甚微之量，猶如取海水一瓢。翻譯研究中，創造性地運用《周易》的智慧必將既弘翻譯之道又弘大易之道。



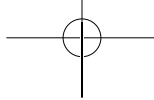
注釋

- [1] 本文中，“大易”指《周易》以及推演這部經典的觀點和學說。《周易》包括經和傳兩部分。前者含六十四卦卦符和經文；後者由《彖傳》（上、下）、《象傳》（上、下）、《繫辭傳》（上、下）、《文言傳》、《說卦傳》、《序卦傳》、《雜卦傳》等七種十篇組成。有時人們用《易經》代指《周易》。關於《周易》的形成，班固《漢書·藝文志》概括為：“人更三聖，世曆三古。”上古時，伏羲創八卦；中古時，周文王作卦辭；近古時，孔子著《易傳》，對《周易》作了權威性解釋（參見劉蔚華，2007: 22）。
- [2] 參見中國社會科學院語言研究所詞典編輯室編《現代漢語詞典》（2002年增訂本），北京：商務印書館，2003年，第375頁。
- [3] 參見 *The American Heritage Dictionary (Second College Edition)*. Boston: Houghton Mifflin Company, 1982: 1210.
- [4] 本文所引《周易》原文出自黃壽祺、張善文《周易譯注》（上海古籍出版社2007版），文內注只說明所屬經、傳，其它資訊不一一注明。
- [5] 參見 http://blog.sina.com.cn/s/blog_6405465a0100qo0t.html。

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基金項目：深圳大學高水平大學建設重點科研項目“大易視角下的翻譯美學研究”

（項目編號：GK201613）

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雙重的身份書寫 ——《中國叢報》翻譯中的女性主題

曾記 帥司陽

Abstract

A Double-writing of Identity: Translating Chinese Women in *The Chinese Repository* (by Zeng Ji and Shuai Siyang)

The Chinese Repository, a periodical published during the first half of the 19th century, was of far-reaching influence in introducing Chinese classics and constructing images of China and the Chinese. Among the numerous Chinese classics translated and introduced by missionaries, those on Chinese women constitute an important part. Missionary-translators claim to represent Chinese women as such, but they construct complicated and contradictory images in their translation of stories of women, works by women and books on female education. They highlight the general ignorance and inferior status of Chinese women on the one hand, while acknowledging their virtue and influence on the other; they criticize some aspects of traditional female education, but also appreciate and sympathize with others. Such translations, in their construction of the identity of Chinese women as a Cultural Other, also become a self-identifying process of the missionaries themselves, who were largely influenced by their gender views, religious missions and social ideals.

一、引言

《中國叢報》(*The Chinese Repository*)是近代中國的第一份英文



月刊，由美國新教傳教士裨治文(E. C. Bridgeman)于1832年在廣州創辦，連續出版了232期，直至1851年停刊。二十年間，《叢報》不但見證了鴉片戰爭等多項重要歷史事件，還進行了大量的中國典籍翻譯工作，其中便有不少篇目涉及到中國的女性，對中國女性形象在西方的建構起了較大的作用。不少相關研究都傾向於認為，《叢報》建構的中國女性形象是完全負面的(如周莉莉，2007；熊英，2014；潘娜娜，2013等)；也有少數學者約略指出並非如此(如吳義雄，2009)。

作為跨語際闡釋行為，翻譯塑造的文化他者^[1]往往是複雜多面的，是社會-歷史語境、詮釋立場與現實關注等多重因素共同作用的結果。在《中國叢報》所翻譯的中國女性這一問題上，如果做一些全面而細緻的文本分析，就會發現：傳教士譯者們表現出的並非是一種“非此即彼”的簡單認定，也並非全是站在西方中心的立場上進行先入為主的論斷，而是不斷將西方社會的文化政治主題和自身的立場與關注融入到翻譯行為當中，與中國典籍展開充分的互動，呈現出“你中有我、我中有你”式的詮釋過程。

二、《叢報》典籍翻譯中的女性主題

十九世紀是西方世界中國觀的轉型時期。啟蒙時代歐洲的“中國熱”已逐漸消退，西方對中國舊有的文明、美好的形象也因一些西人在中國負面的見聞而受到衝擊。西方世界渴望重新建立對中國的認識，而清政府對外封閉的政策卻使得此事困難重重，導致對中國形象的描述變得既模糊又片面。《中國叢報》正是創辦于此時，如其創辦人裨治文(Bridgeman 1832: 1-5)所說，辦刊的目標之一，就是“對關於中國的

外人著作進行重新審視……辨別真偽”，並提供“不帶任何偏見”的信息，“真實地反映出這個‘天朝’的特色”。由於各種客觀條件的限制，翻譯中國典籍成為了解中國觀念與社會現實的主要途徑之一。

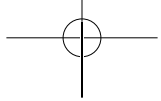
2.1 選篇

《叢報》中對中國典籍進行翻譯的文章凡81篇，其中以中國女性為主題的共有8篇，如下表所示：

原文	卷次/期數/頁碼	譯者	內容概要
《小學》	6/8/393-400	裨治文	摘譯關於夫婦的內容並加按語
《鹿洲初集》	6/8/568-574	衛三畏	翻譯三名貞女的故事並評價
《女學》	8/7/345-347	衛三畏	摘譯其中謝小娥復仇的故事並評價
《女學》	9/8/537-559	衛三畏	摘譯章節，並作全面介紹
《擬織錦圖》	10/12/663-666	衛三畏	翻譯全文，並講述“作者”蘇蕙的故事
《聊齋七則》	11/4/202-209	郭實獵	編譯其中七則故事，並做評價
《紅樓夢》	11/5/266- 273	郭實獵	對紅樓夢故事作概要介紹與評論
《聊齋·商三官》	18/8/400-401	衛三畏	全文翻譯，並加按語

這些篇章為數並不少，且貫穿辦刊始終，可見《叢報》對於女性主題的關注。它們可以分為幾類：一是有關傳統女教的典籍或經典章節，如《小學》、《女學》等；二是關於女性角色的文學作品，如《聊齋》、《紅樓夢》；三是女性自身的作品，如《璇璣圖》（實為《擬織錦圖》）等。

這三類中，第一類占多數。傳教士譯者試圖從基本的教育典籍中了解中國女性，既由於直接接觸的缺乏，也是有意為之。他們曾多次在文章中提到，要了解一個民族，最好的辦法是從他們自小接受的教育典籍入手(Williams 1837: 130; Bridgeman 1835: 345)。以“女教”



為主的選篇中，多有中國傳統的模範婦女形象，對這些形象的翻譯和解讀，是向西方介紹中國女性的重要途徑。第二類文學翻譯中，譯者們多出於人類學的興趣而非文學興趣（周寧，2010: 158）。或者說，他們將文學故事作為了解社會現實的途徑。如郭實獵在編譯《紅樓夢》故事時，就明確表示，從中可窺得中國上層社會婦女的生活狀態（Gutzlaff 1842a: 268）；第三類對於女性作品的翻譯，重視的也是探究中國女性地位和觀念。

2.2 矛盾而多元的“她者”

《叢報》在翻譯中呈現的中國女性形象主要可以分為五類：

a. 地位低下的貞女

這一類女性形象在譯文中體現最多，衛三畏選譯《鹿洲初集》中的三個貞女的故事便是最典型的代表。她們都賢淑貞靜，卻不幸在訂婚後丈夫早逝，而她們則為其守貞，甚至於自殺。對於這些女子的行為，衛三畏並不認可，他在按語中表示這乃是“迷信”和“低下地位”導致的荒唐事，應引以為戒（Williams 1838: 568-574）。此外，郭實獵（Gutzlaff 1842: 202-209）在翻譯《聊齋》故事時，也多有此意。他在對《祝翁》一文的編譯中，重點聚焦了祝翁死而復生，讓老伴同死的情節。

b. 缺乏知識的愚婦

例如，郭實獵在編譯《紅樓夢》故事時，認為中國上層社會的女性“像饒舌的喜鵲一樣喋喋不休地談論著了無新意的話題，只關注犄角旮旯的瑣碎問題……服飾裝束、小擺設、小玩意”，甚至還評論道，

“女性卑微瑣碎、百無聊賴，無論對自己還是對社會都毫無價值”（Gutzlaff 1842a: 266-273）。

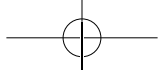
c. 腹有詩書的才女

矛盾的是，《叢報》通過翻譯展示中國婦女的卑微和愚昧的同時，又對一些有才華、有德行的女性形象予以了相當正面的表現。

才女形象的代表是《璇璣圖》^[2]的作者蘇蕙。（雖然經過對比原文，發現衛三畏所譯的詩圖有誤，並非蘇蕙所作的《璇璣圖》，而是後人孫複明仿作的《擬織錦圖》。二者分別見宋代桑世昌所編《回文類聚》之卷一、卷二）（Net 1）。衛三畏在翻譯中，對蘇蕙的生平和故事還是進行了較為全面的描述，展現出了一個憑才學影響君王決定、挽回丈夫歡心的才女形象（Williams 1841: 663-666）。此外，衛三畏在其翻譯的《女學》、《鹿洲初集》中也頻繁出現“飽學四書禮易”（Williams 1838: 568）的女子，並肯定了她們給家庭帶來的作用。

d. 德行出眾的巧婦

另一矛盾在於，傳教士譯者們也對德行出眾、對家庭和社會有著較大影響力的女性予以充分的肯定。在前文所述《鹿洲初集》的三位貞女的故事中，衛三畏在另一方面也刻意地突出有德行的女子對於家庭的影響力。而這一點在他所譯的《女學》得到了更大的體現，他採取編譯的方式，節選《女學》20餘篇，其中有10餘篇是談論“婦德”的。其中提及的一些女性道德模範，不但孝敬父母、教育子女、打理家務，還為丈夫提供建議。其選譯的《女學》之《婦言篇》中，也翻譯了衛姬諫齊桓公等關於女性提出明智之言、避禍之言的例子，肯定了女性的影響力。



e. 爲父復仇的烈女

這類題材以商三官和謝小娥為代表。衛三畏兩次翻譯這一類型的復仇故事，指出中國“女子也有復仇的義務”（Williams 1839: 345）。他沒有過多評價，但將其與猶太聖經“以眼還眼”的傳統聯繫在一起，與基督教“以愛報怨”的觀點其實存在衝突，暗含些許貶低的意味。

三、翻譯中的文本操控

如前所述，傳教士譯者們對中國女性形象的塑造有著多面性。這種塑造既體現在翻譯文本的選擇之中，也通過各種翻譯手段來實現。

《叢報》中主要採取了節譯加解釋的翻譯模式，換言之，是文內改寫和文外評論的結合。以往的研究主要關注譯者如何通過添加注釋、按語等副文本的方式，通過較為直接的評論來建構負面的中國女性形象（如吳義雄，2009；熊英，2014等）。對此，筆者認為，首先《叢報》對中國女性形象的建構並非全然負面，而是多元複雜的，甚至不乏矛盾之處；其次，較之明顯表達譯者態度的介紹、注釋、按語等，譯者在譯文文本中較為隱晦的改寫和操控也很值得關注。

3.1 負面形象的強化

在《叢報》涉及中國女性的翻譯中，頗受研究者關注的是對中國女性形象的負面塑造，主要集中在：中國女性處在不公正的傳統與制度束縛之中，作為男性的附屬品而處於低微的地位；中國女性整體的蒙昧和知識匱乏。這些方面確實在多處被聚焦、放大。前文所述之衛三畏對三貞女故事的翻譯及郭實獵對《紅樓夢》故事的編譯，給讀者造成的第一印象大抵如此。

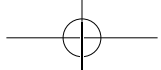
除了較為明顯的注釋與評論，譯文中的一些文本手段也強化了這些負面形象。

例1：[He] ... expressed a wish that his wife might accompany him (to death) ... he was inexorable and obliging his wife to lie down with him, notwithstanding she was supported in her remonstrance by the whole family, they both shut their eyes. (Gutzlaff 1842b: 204)^[3]

上例節選自郭實獵編譯聊齋故事之《祝翁》。故事原本講述的是祝翁因不忍老伴以後年老遭罪（儘管子女未必不孝），故死而復活，邀其同赴黃泉。家人笑其老糊塗（“媳女皆匿笑”），但不忍違拗，也只好勸老婦應付一下（“共勸媼姑從其意”）；老婦為了安慰老翁，與之並排躺下，孰料兩人真的同死。原文整體筆調歡謔，頗有喜劇感，只在結尾表現出驚愕與感慨。蒲松齡的點評（“異史氏曰”）也圍繞夫婦情深（“人當屬續之時，所最不忍訣者，床頭之昵人耳”）和死生曠達之意（蒲松齡，1981: 72）。而郭實獵的譯本則凸顯了“強迫”的意味：祝翁不顧妻子和家人的反對，“強要”妻子躺下同死。最終老婦的死去，呈現的近乎是陪葬的畫面，而這正強化了女性地位低下、從屬於男性的形象。

例2：“奔喪違妾意，迅步逐郎蹤。”《鹿洲初集·海陽陳烈女傳》（藍鼎元，1995: 189）
譯文：To worship your tablet was the wish of your handmaid,
But my parent opposed my earnest desire.
Now my hasty steps will pursue in your track,
I shall follow the road my lord has gone. (Williams 1837: 572)

原文是陳烈女的兩行遺詩，她未嫁而夫喪，最終自縊殉夫。原文較為簡約，說的是家人阻撓奔喪，遂從夫於九泉。而譯文的增譯較為明顯，



用了“earnest desire”、“follow the road”等辭藻強化了陳女的謙卑順從的形象。並且，原文中的“妾”與“郎”，雖為女子自謙，但也是中國古詩中較為尋常的稱謂方式。衛三畏以“handmaid”翻譯“妾”，以“lord”翻譯“郎”，較之原文更加凸顯了尊卑差別。

例3：識學粗疏，見聞寡陋，孤就其昭彰耳目者，編次以便初學。《女學·自序》(藍鼎元，1995: 605)

譯文：The education of females is limited and superficial; they see but little of the world, and hear much that is bad. Therefore, it will be well to take the most distinguished and well known examples [of celebrated women]... (Williams 1840: 544)

原文開頭是作者藍鼎元的自謙之語，稱自己才疏學淺，勉強編一些知名女子的事例，以方便初學者。而譯文卻變成了對(中國)女性的整體評價：女性所受的教育有限且膚淺，沒什麼見識，故需要加強教育。其時衛三畏已然來華八年，從他個人的文章中，也能夠看出他對於中國的寫作手法有一定的了解，^[4]不至誤譯。結合他與裨治文興辦學校傳播教義的動機，他強調這種整體的無知與蒙昧，實意在凸顯改革女性教育之必要。

3.2 正面形象的凸顯

悖論的是，在強化中國女性地位低下、知識缺乏的同時，傳教士譯者們也對一些符合其道德與社會理想的女性形象和女教觀念進行了凸顯甚至美化。

最明顯的是衛三畏。他翻譯的三篇藍鼎元作品中，前後態度多有矛盾。這首先體現在他為譯文做的評介和按語等副文本上。在《鹿洲初集》三個貞女故事的譯文按語中，對中國女子殉節之事，他認為女

子“受迷信崇拜誤導，以謙恭服從為榮，才引發了這極度荒唐的事件”(Williams 1837: 574)。而在介紹同一作者的另一部作品《女學》時，他又在譯文前寫下積極正面的評價：“這就像在一個堆滿枯骨的山谷中發現了生命的跡象”(Williams 1840: 538)；是中國思想家作品中的“真理之光和正確道德科學的蹤跡”(同上)。他繼而以要澄清中國真實面貌的姿態表示，西方人對中國女性的“狀況和成就是誤解和低估了”(同上)。這些表述，表現出他對中國女性中的一些道德典範和女教思想中某些方面的高度認同。這些認同集中在中國女性對於家庭和社會具有高度影響力的一面，甚至做出“女性在中國所受到的關注，所發揮的影響力之大，不遜於從古至今任何一個異教國家”(同上)這樣的論斷。

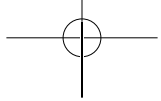
這種傾向也體現在譯文文本中。譬如在《女學》婦言篇“智賢之言”一節的翻譯中，譯者便斷章取義地操縱了原文的意旨。

例4：人無遠慮，必有近憂，斯明哲者貴焉。婦人見識幾何，欲以小慧逆億，難也。…據理而談，使知趨避，亦足補救萬一，非多言也。
(《女學·婦言篇上》)(藍鼎元，1995: 668)

原作者的意思是：智者能用長遠的眼光防止眼前的災禍。而婦女見識短，難以做到這一點，所能做到的不過是據理說話，也許對夫君能有所裨益，趨福避禍，算不上多嘴。而衛三畏的翻譯卻是一番景象。

譯文：Another chapter contains examples on giving wise suggestions or exercising foresights. “If men do not concern themselves about the future”, says Luhchow, “they will have sorrow near at hand; this has never been a thing of moment to clear sighted persons.” ... The way to give wise suggestions, is thus illustrated. (Williams 1840: 555)

在如上譯文中，譯者僅僅譯出“人無遠慮…貴焉”一句，而其後的句



子刪去不少。特別是對女性之見識的整體貶低（如“婦人見識幾何，欲以小慧逆億，難也。”），基本被隱藏了，突出的只是“提供明智的見解”（to give wise suggestions），並直接引導出下文那些模範事例。這樣一來，女性儼然成了（或者理應成為）“明哲者”，而非原文中僅有“小慧”的謙卑的建議者。

除了刪減外，譯者亦通過增譯、改譯等方式對文本進行了直接的改寫。

例5：女亦善事諸庶母，諸母調和雍睦，內外無閑言。（《鹿洲初集·朱貞女傳》）（藍鼎元，1995: 184）

譯文：It was her influence that peace and harmony prevailed, and no scandal was heard about the house. (Williams 1837: 596)

衛三畏以強調句方式，並且使用了程度頗重的表達（peace and harmony prevailed），把家庭的和睦和名聲全部歸功於朱貞女一人，從而強化了她在家庭中的影響力。而原文中只是指出她對待父親的偏房也很好，使得各位庶母和睦相處而已。

例6：昔周盛時，淑人流徽，化行江漢。降及鄭衛，帷簿不修，禍延家園。（《女學·自序》）（藍鼎元，1995: 604）

譯文：In the good old time of Chow, the virtuous women set such an excellent example, that it influenced the customs of the empire — an influence that descended even to the times of the Ching and Wei state. If the curtain of the inner apartment gets thin, or is hung away, (i.e. if the sexes are not kept apart,) disorder will enter the family, and ultimately pervade the empire. (Williams 1840: 542)

原文大體的意思是：周朝盛時，女德昌盛，^[5] 王朝的教化播及遠方；而後來到了（春秋時代）的鄭衛，女德衰敗，邦家昏亂。關於女德與社會風氣乃至國家命運之間的關係，原文中間也並非嚴密的因果關係。而

譯文從一開始便強調周朝女子的德行成為榜樣，甚至塑造了全國的良好風尚，強化了因果關係，是對原文的改寫，凸顯了“女德對社會的道德影響力”這一主題；而將“降及鄭衛”譯為“甚至影響到了鄭衛時代”，突出了影響力的持久性。

例7：婦以德為主，故述婦德獨詳。（《女學·自序》，藍鼎元，1995: 605）

譯文：Woman's influence is according to her moral character, therefore that point is largely explained. (Williams 1840: 544)

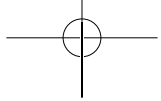
上例中可以看到譯者的增譯處理。原文只是說：婦人最重要的是要有德行。而在譯文中卻多出influence一詞，並表示女性的影響力來自德行，或者進一步說，有德行最終是為了發揮正面的影響力。這種增譯顯然是譯者為了突出女性的道德影響力而做的。

在上述三例中，譯者採取增譯、改譯等手法，而關鍵詞influence更是多次出現，更加強化了“女性的道德影響力”這一主題。給人的印象是：中國傳統中那些典範女性，其道德影響力是巨大的；中國女學中對於女性道德的重視，是值得讚賞與肯定的。

例8：婦德不必才明絕異也，清、閑、貞、靜、守節、整齊，行己恥，動靜有法，是為婦德。（《女學·婦德篇上》第一章）（藍鼎元，1995: 607）

譯文：The virtue of a female does not consist altogether in extraordinary abilities or intelligence, but in being modestly grave and inviolably chaste, observing the requirements of virtuous widowhood, and being tidy in her person and everything about her; in whatever she does to be unassuming, and whenever she moves or sits to be decorous. This is female virtue. (Williams 1840: 547)

這一句是《女學》婦德篇上的開篇，原作者引用班昭的話，表明女子之德不在於才學異人，而在於其行為舉止、貞潔操守等。開頭“婦德不必才明絕異也”，在中國傳統社會中往往被奉為“女子無才便是德”一說最



初的依據。而在譯文中，譯者增譯了 *altogether* 一詞，便使得文意發生了微妙的變化，從“不需要、不在於才學”，變成了“不完全在於才學”，言外之意即女子也應有才學，也應受教育，只是除此之外必須要有德行。女子應通過受教育而增長“才學”，並不是《女學》的基本觀點，而是譯者植入其中的觀念。

綜上所述，《叢報》中的傳教士譯者們所構建的中國女性形象以及對中國女教思想的介紹和闡發，並不是單面的。他們既表現了女性在中國傳統社會中的卑微地位和蒙昧無知，但也對一些女德的典範頗有稱道，對女性德行的影響力頗為認可，對中國傳統的女教觀念也不乏共鳴。這種多元與矛盾，與其翻譯活動的歷史背景、翻譯動機和文化立場有著密切的聯繫。

四、雙重的身份書寫

翻譯不是在真空之中進行的 (Lefevere 1992a: 14)，而是一種“語境化的闡釋” (Alvarez and Vidal 2006: 3)。處於特定語境中的譯者，在自身受到歷史語境中特定意識形態之影響的同時，又作為文化交往最直接的參與者和決策者。作為跨語際闡釋行為的翻譯，往往表現為一種雙重的身份書寫：譯者在特定的歷史背景中，基於特定的文化立場和翻譯動機而進行的翻譯，往往不是對原文的忠實複製，而是勒弗維爾所強調的“改寫” (rewriting) 和“操縱” (manipulation) (Lefevere 1992b)。譯者面對異質文化，通過翻譯來書寫文化他者之身份的過程，同時也是自我身份/認同的書寫過程。在當時的歷史文化語境中，譯者自身的觀念或理想如何滲透在他們的翻譯行為中，如何投射在他們對文化他者的認知和塑造中，是值得探究的。

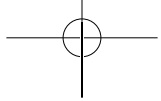
4.1 進步與保守並行的時代

在西方，十九世紀也被稱為“女性的世紀” (Richard 1900: 57)。十八世紀末、十九世紀初的美國發生了三大社會運動，即廢奴運動、禁酒運動和“第二次大覺醒”運動。廣大美國婦女得以走出封閉的家庭，投身于福音運動、參與社會改革，希望通過社會參與，改善婦女的社會地位 (尹翼婷，2013: 21)。十九世紀三十年代，第一次女性主義浪潮爆發，婦女開始爭取平等地位、經濟獨立以及選舉和受教育等方面的權利，並取得了一些成就 (李銀河，1997: 75)。

在此背景下，基督教傳統的性別觀念也發生了一些變化。新教教會在這一時期扮演了較為複雜的角色：首先，大多數教會組織都大力支持女性參與廢奴和禁酒運動，重視女性教育 (麥克維，2012: 125)；但教會本身並不支持女權，他們雖然支持婦女們參加社會活動，但認為仍“應與做母親和做妻子的職責相關” (尹翼婷，2013: 192)；他們雖然重視教育，但仍是出於對培養“基督徒母親”的期待，“主要目的是為了使她們在自己的家裡及其活動的範圍內有用” (Robert 1996: 180)。教會對於女性抱有一種矛盾心態：一方面希望女性作為未來母親和美德的守護者發揮特有的影響力；一方面又希望將女性的角色限制在家庭中。正如麥克維 (2012: 115) 所說，“這個時代的主流意識形態是期待婦女對宗教虔誠，充當家庭的道德和精神的中心”。

4.2 傳教士譯者的矛盾與共鳴

這一時期來華的傳教士們也多受到上述觀念影響。他們首先抱有男女平等觀念，關心婦女的平等權利，特別是受教育的權利。科恩在費正清 (1993: 643) 主編的《劍橋中國晚清史》中曾提到，“十九世紀來華的新教徒中，很多人明確信奉男女平等的原則，而且決心投入一場



十字軍運動，以爭取中國婦女的平等權利。”這一時期的基督教新教教義也十分強調男女在靈魂層面的平等。傳教士們並不認可中國傳統的“男尊女卑”觀念，對中國女性的社會地位十分關切。

因此，在翻譯女性相關的典籍時，他們首先感受到的是中國女性的卑微地位，並表達了直接而強烈的批判。類似《鹿洲初集》中記載的女性守節甚至殉節之事，他們自然無法接受，視之為野蠻落後。他們將這一點放大，作為中國女性需要拯救的依據。明於此，則不難理解在類似《祝翁》的一些翻譯案例中，他們要強化這種順從與卑微的地位，以塑造亟待西方基督教文明來拯救的中國女性形象，為其興辦女學、傳播福音提供充分的依據。

這一時期來華的傳教士特別重視女性接受教育、獲得知識的基本權利。這一點也導致了他們在中國女性問題上的矛盾心態：一方面，他們對於中國傳統中漠視女性教育、主張“女子無才便是德”的觀念並不認可，認為這是造成女性蒙昧無知、地位低下的根源。上文所述郭實獵對於《紅樓夢》中女性形象的解讀頗為引人注目：《紅樓夢》中顯然不乏才學卓異、滿腹詩書的女性形象，但郭氏在編譯中的整體評價，焦點卻集中在中國上流社會婦女的無知、虛榮與瑣碎。在《紅樓夢》這一中國古典文學巨著的傳播史上，郭氏的解讀不能不說是一種有趣的誤讀，而這種誤讀本身也體現了兩種文化的視域融合過程中譯者的關注點和立場的“侵入”。

另一方面，傳教士譯者們又對中國典籍中一些才學出眾、見識非凡的女性形象頗為青睞，譬如前述衛三畏對於蘇蕙這一形象的讚賞和正面的再現。這種表面的矛盾，也不難從譯者的立場和動機得到解釋：中國女性整體上是地位低微、蒙昧無知的，偶有學識出眾者，恰恰是符合譯者的需要的，因為她們的存在和事蹟印證並支撐了譯者

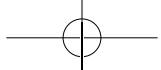
的社會理想：女性需要接受教育、獲得知識，才能夠像這些典範女性一樣，給家庭和社會中帶來有益的影響。正如衛三畏（Williams 1871: 784）所說：“女性…受到尊重、得到支援…得到受教育的機會，從而反過來產生影響，她們發揮了淨化、協調和提高品格的作用”。

在對中國傳統女學思想的翻譯方面，傳教士譯者們表現出的心態也是複雜而微妙的。在當時的西方社會大背景中，傳教士們普遍認可女性在家庭和社會中的地位和影響力，但也希望女性所發揮的作用首先體現在作為妻子和母親的傳統身份。在他們眼中，女性因其特有的母性美德而擁有更高的榮譽，女性的影響力來自其自身的德行，而德行則來自女性所受的教育。在接觸並翻譯中國的一些女性故事和女學觀念的時候，他們顯然找到了許多共鳴之處。

最突出的例子是衛三畏。如前所述，他在翻譯《女學》時，不惜濃墨重彩地予以高度的評價，甚至在表達了與之前完全相左的看法，對中國女性的德行與影響力予以充分的肯定。然而，《女學》是否便真如他所說的有如此價值？《女學》雖然提倡女性對家庭的影響力和穩定作用，但仍未超出操持家務的範圍，其核心仍然是傳統的道德觀念，只不過是“將三從四德的道理推行一番罷了”（熊賢君，2006: 173），甚至可以說是強化了傳統的男尊女卑等級觀念。但在當時的背景下，這並不妨礙傳教士譯者們將自身的觀念和社會理想投射在對它的解讀和翻譯之中，將之樹立為一個與西方社會思潮相互映照的樣板。

類似《女學》這樣的中國女教典籍，能使傳教士譯者們產生共鳴，大致因為幾個方面：

一是因為《女學》強調女性教育。傳教士們對於女性的教育也十分重視。郭實獵本人就非常重視女性教育，他和夫人在澳門興辦了中國的第一所女學，並撰寫了《訓女三字經》等作為教材。衛三畏對女性教育



也非常關注，他來華後給父親的一封信中，便寄去了有關女性教育的書籍（Williams 1889: 65）。因而在翻譯時，他們對於中國傳統女教的典籍有著極大興趣，一方面是為了從中國女教內容中管窺中國女性的生活狀態，一方面也為其通過女教來傳播教義鋪平道路。

但在這一點上，傳教士譯者的觀念與中國傳統的女學觀念其實存在著細微的分歧。《女學》所強調的教育，主要仍是以傳統的“三從四德”觀念來塑造女性的道德觀，而非當時西方社會所關注的女性教育，特別是在文化知識方面。對此，譯者在翻譯過程中也做了一些改寫，以調和東西方觀念的差異。譬如，在前文例8中，衛三畏著意擴大了理想女性的內涵，將“才”與“德”都包括在其中，這與原文意思有明顯差別，但譯者通過自身觀念的植入來使譯文更好地符合其社會理想。

二是因為《女學》宣揚女性的影響力。這一點也非常吸引當時的傳教士譯者。衛三畏本人的母親，就是一位受過良好教育，在慈善領域頗有成就的女子，從衛三畏的日記和書信中可以看出他受其影響頗深（Williams 1889: 12; 48-49; 64-65），因而他對於女性的影響力有著特別的強調，認為社會的種種敗壞，是因為缺少了女性的參與（Williams 1889: 48）。需要留意的是，這一時期的傳教士譯者，對於女性影響力的認同仍然首重家庭，而非直接參與各種社會變革。他們篤信女子應扮演傳統的“好妻子”的角色（谷中玉，2002），希望女性首先通過道德力量來影響家庭，進而有益於社會的公序良俗。這一點恰恰又是像《女學》這樣的作品中比比皆是的觀念。

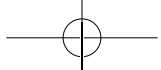
在翻譯中國女性相關的文獻時，傳教士譯者們刻意凸顯的正是女性具有影響力的一面。如前文例6、例7中，衛三畏對《女學》的翻譯，在字裡行間強化了理想女性之影響力的廣泛和持久。除了衛三畏，裨治文（Bridgeman 1833: 161）也在《叢報》中講述過一個中國官員的

母親如何影響其兒子，使後者行善舉的故事，將故事中的母親與《新約》中彼拉多的妻子相比（彼拉多的妻子因勸誡丈夫、為耶穌申辯而成為基督徒眼中公義和美德的代表），同樣因為這一故事既體現了女性的美德，也體現了女性對家庭和社會的影響力。在《叢報》中的《中國女性的狀況》一文中，特雷西（Tracy 1833）描述了中國女性自古以來的低下處境和不同階層女性日常生活狀態，但同時也充分認可中國女性在教育後代、打理家庭方面發揮的重要作用。

由此可見，在19世紀的《中國叢報》中，傳教士譯者們關於中國女性題材的翻譯，並不單純是站在西方中心主義立場上的偏見或者貶低，但也不全是客觀公正的再現。他們著意強調女性在中國傳統社會中的卑微和蒙昧，但也塑造了一些才學與品德出眾的女性形象，對於中國女性的影響力也不乏正面的評價甚至拔高。他們對於中國傳統女學思想有所批判，但對於女德觀念和女性對家庭與社會的作用有著深切的共鳴。他們志在真實地言說中國女性的處境和觀念，但也不可避免地受到自身文化立場和社會理想的驅動；他們通過翻譯塑造了一個文化“她者”，而這種塑造也包含著自身道德觀念和社會立場的投射，實際上也在構建自身的身份/認同，形成了一種雙重的“身份書寫”。

五、小結

在十九世紀的國際環境中，強勢的西方開始重新審視東方。《中國叢報》中的傳教士譯者們希望提供“不帶偏見的真實信息”，但在其通過翻譯中國典籍來塑造中國女性形象的過程中，其宗教情懷、文化立場和社會理想不可避免地滲透在翻譯行為當中。他們對中國典籍中的女性形象做出了多面的詮釋，而這樣的詮釋同時也反映出他們自身



在女性問題上的認識。

作為19世紀西方人認識中國的重要窗口，《叢報》建構的女性形象很大程度上影響了西方人（特別是傳教士們）在之後很長時間對中國女性形象的認識。他們逐漸認可中國女性對於家庭和社會的影響力，也認識到推廣女性教育以改善女性地位、傳播福音的必要性。正是因為這樣的認識，以近代教會女學為主要手段的傳教活動越發盛行，推動了中國近代女性教育的發展和女性的解放。

注釋

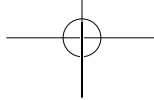
- [1] 在這個案例上，我們似應用“她者”這一說法更為形象，以對應“異質文化”和“女性”這一雙重的“Otherness”。
- [2] 《璇璣圖》是將八百余字排成縱橫各二十九行，不同的順序讀法皆成詩；《擬織錦圖》類似璇璣圖，只是簡單一些。
- [3] 《聊齋》之《祝翁》篇原文：濟陽祝村有祝翁者，年五十餘，病卒。家人入室理續經，忽聞翁呼甚急。群奔集靈寢，則見翁已復活。群喜慰問。翁但謂媼曰：“我適去，拚不復返。行數裡，轉思拋汝一副老皮骨在兒輩手，寒熱仰人，亦無複生趣，不如從我去。故複歸，欲偕爾同行也。”咸以其新蘇妄語，殊未深信。翁又言之。媼雲：“如此亦複佳。但方生，如何便得死？”翁揮之曰：“是不難。家中俗務，可速作料理。”媼笑不去。翁又促之。乃出戶外，延數刻而入，給之曰：“處置安妥矣。”翁命速妝。媼不去，翁催益急。媼不忍拂其意，遂裙妝以出。媳女皆匿笑。翁移首於枕，手拍令臥。媼曰：“子女皆在，雙雙挺臥，是何景象？”翁捶床曰：“並死有何可笑！”子女見翁躁急，共勸媼姑從其意。媼如言，並枕僵臥。家人又共笑之。俄視，媼笑容忽斂，又漸而兩眸俱合，久之無聲，儼如睡去。眾始近視，則膚已冰而鼻無息矣。試翁亦然，始共驚曰。康熙二十一年，翁弟婦備于畢刺史之家，言之甚悉。異史氏曰：“翁共夙有畸行與？泉路茫茫，去來由爾，奇矣！且白頭者欲其去，則呼令去，抑何其暇也！人當屬續之時，所最不忍訣者，床頭之昵人耳。苟廣其術，則賣履分香，可以不事矣。”
- [4] 時至1840年，衛三畏已經翻譯發表了《本草綱目》《二十四孝》、《春園採茶詩》等多部典籍，並開始編纂中文詞典，其語言能力得到同工的認可。此外，衛三畏曾多次參與中美

交涉活動，對中國文書寫作有所認識。

- [5] 原文未明說具體所指，而傳統文化中多提及周朝三位開國先君的夫人，以賢德著稱。

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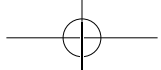
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*基金項目: 本文系受廣東省哲學社會科學“十二五”規劃2015年度項目資助 (“作為跨語際闡釋的典籍翻譯研究”, 批准號GD15CWW08), 為其部分成果。

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還原與重構： 白氏夫婦《論語》英譯本評析

姜倩

Abstract

The Restoration and Reconstruction of the *Analects*: On E. Bruce Brooks and A. Taeko Brooks' Translation of *Lunyu* (by Jiang Qian)

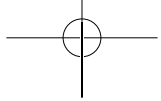
The Original *Analects*: Sayings of Confucius and His Successors (1998) by E. Bruce Brooks and A. Taeko Brooks, one of the most important overseas English translations of the *Lunyu* in the 1990s, has since its publication aroused much dispute upon its hypotheses on the developmental patterns and dating of the work. However, inadequate attention has been paid to the translated version itself. This paper examines the efforts made by E. Bruce Brooks and A. Taeko Brooks in reproducing the "original *Analects*", including the rearrangement of the text according to the chronological order, the restoration of the "historical meaning" of the text, and the retrieval of its historical context. The translated text is also noted for its preservation of the specific thought and syntax of the source text as well as the form of some of its idioms. The paper shows the ways in which, in the process of restoring the "original *Analects*", the Brookses have reconstructed the authoritative version of the *Analects* on the basis of their theoretical hypotheses, and how this in turn affects the way they interpret and transfer the original text.

一、引言

白牧之 (E. Bruce Brooks) 與白妙子 (A. Taeko Brooks) 夫婦合

作完成的《論語辨》(*The Original Analects: Sayings of Confucius and His Successors; A New Translation and Commentary*) 於1998年由哥倫比亞大學出版社出版。該書由六部分組成，分別為前言 (Preface)、緒論 (Introduction)、譯文 (Translation)、附錄 (Appendices)、參考資料 (Apparatus) 和後序 (Afterword)。從內容上看，英譯文只是這部著作的組成部分之一，附錄中的考據性和研究性內容以及書後的參考資料佔據了全書一半以上的篇幅，特別是白氏夫婦在附錄中提出的“層累說” (Accretion Theory)，乃是全書的核心所在。白氏夫婦認為，《論語》整部書的核心是於孔子死後不久 (約西元前479年) 完成的〈里仁篇〉，這不僅是成文年代最早的篇章，而且記錄的是孔子本人的原話；除了這一核心篇章，《論語》的其他篇章 (包括〈里仁篇〉之前的三篇) 都是後來增加的，這些篇章從內容和語言風格上與〈里仁篇〉都有明顯的差異，是孔子後代傳人和弟子根據自己對儒學的不同理解和時代變化的需要而增添的 (1998: 202-204)。

《論語辨》問世後在西方漢學界引起了巨大反響，被讚譽為“20世紀乃至有史以來最重要的漢學著作之一” (Mair 1999: 1)、“迄今為止所出版的最激動人心的《論語》研究” (Makeham 1999: 1)、“用英語發表的有關中國思想的最重要、最不同凡響的著作之一” (Henderson 1999: 792) 等等。與此同時，對此書的批評之聲也不絕於耳，特別是白氏夫婦有關《論語》成書年代及編撰模式的看法，遭到了不少學者的強烈質疑，他們認為白氏提出的“層累說”理論缺乏說服力，書中很多論證均建立在猜測和假想的基礎之上，難以自圓其說 (Makeham 1999; Slingerland 2000; Schaberg 2001)。《論語辨》在國內學界也引起了一些關注和批評，如李澤厚認為此書乃繼崔述以及 Arthur Waley 等人辨析工作後之空前力作，^[1] 為數十年所罕見，但他



同時指出白氏夫婦對於《論語》各篇章之年代、學派、編者、含義的推斷，貌似雄辯，實則證據薄弱，頗顯武斷（1998: 460-461）。^[2]

不管《論語辨》曾引發過多少學術爭議，不可否認的是，這部書乃是20世紀90年代以來海外推出的最有影響力的《論語》英譯本之一。^[3]但是，《論語辨》問世後，國外評論者的目光大多集中在白氏夫婦提出的“層累說”及其相關論證上，對譯文本身的評價並不多見，即使有的話也是寥寥數筆帶過（見Cheang 2000; Schaberg 2001）。而在國內譯學界，該譯本雖也有學者觸及，^[4]但重視程度還遠遠不夠。本文從詮釋學的角度對白氏《論語》譯本的翻譯特色進行了初步的考察，以就正于方家，並期待引起國內研究者對該譯本的更多關注。

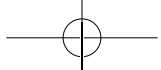
二、《論語》英譯中的詮釋難題

對於大多數譯者來說，翻譯過程所要面對的首要任務就是正確地理解原文或確定文本的意義。然而，文本的年代越久遠，就越難以分辨它的真實意義（Baker 2010: 146）。像《論語》這樣的中國古代典籍更是為譯者設置了重重的障礙，如文字的訓詁、版本的爭議、繁雜的注疏等等，使得文本意義的確定成為一件並不簡單的任務。另一方面，從詮釋學的角度來看，純粹的文本意義其實並不存在。伽達默爾指出，本文的真實意義並不依賴于作者及其最初的讀者所表現的偶然性，這種意義總是由解釋者的歷史處境所規定的，因而也是由整個客觀的歷史進程所規定的（1992: 380）。也就是說，所謂的文本意義其實是作者與闡釋者的“視域”（Horizon）融合之後的產物，而非文本的絕對意義。對《論語》的詮釋來說，這就意味著，“孔子思想作為一種動態的鮮活的傳統，其文本是開放的，隨著時代的變遷和先入之見的介

入，其文本的意義也在不斷地改變和重組”（楊平，2012: 102）。

與文本意義密切相關的另一難題是如何確定作者的“本意”。謝天振指出，在翻譯時，譯者面對的是原文文本，但他們孜孜以求的是原文所包含的“意思”；這裡所說的“意思”，在許多情況下，就是指隱藏在原文文本背後的作者的“本意”（2000: 54）。就《論語》而言，確定作者的“本意”原本就非一樁易事，因為這部書雖然記載的是孔子的思想與語錄，但其編撰者並非孔子本人，而是他的弟子以及後代傳人，所以必須將孔子的“原意”與《論語》編撰者的意圖區別開來。另一方面，根據伽達默爾的理論，由於理解具有歷史性，本文作者的本意是不存在的，它在歷史長河中已演變成了一系列他者，因此理解根本無法去複製本文作者的原意（同上：55）。詮釋學派的另一位重要人物艾柯雖然不贊同作者本意不存在的看法，但他也指出，“作品意圖”在文本意義生成的過程中起著非常重要的作用，然而，作為意義之源，它並不受制于文本產生之前的“作者意圖”（2005: 10）。也就是說，在詮釋文本時，譯者孜孜以求的作者的“本意”或意圖其實並不等同于文本或作品的意圖。反之，譯者如果以文本本身的意圖作為判斷意義的依據，也許就意味著作者本意的丟失。

面對上述這些詮釋問題，譯者在翻譯《論語》的過程中，必定要首先確立自己的詮釋立場，不同的詮釋立場將導致譯者採取截然不同的詮釋方法和翻譯策略。此外，詮釋立場和詮釋方法的選擇，又與他們面對文本時的問題意識緊密相關，即他們想要通過翻譯任務來解決什麼問題。白氏譯本的詮釋和翻譯特色是與《論語辨》整部書的研究取向分不開的。貝克定（Timothy D. Baker Jr.）指出，《論語辨》的英文書名 *The Original Analects: Sayings of Confucius and His Successors*（“論語原本：孔子及其弟子的名言”）“指向一個事實，即白氏夫婦所



要討論的是《論語》最早期、最正確，也就是《論語》‘原本的’ (meant to be) 版本” (2009: 369)。也就是說，對“《論語》原本” (the Original Analects) 的追尋與還原乃是白氏夫婦在《論語辨》中所要達到的主要目標，而這直接影響到白氏夫婦對譯本的處理、闡釋的路徑以及翻譯時所採取的具體策略。

三、白氏譯本的主要特色

3.1 譯本編排

讀過《論語》的人都知道，《論語》記載的是孔子及其弟子的對話和警句，篇與篇之間，章與章之間似乎互不相干，缺乏前後的連貫性和一致性。但在白氏夫婦看來，《論語》的內容看似散亂，卻有其內在規律可循，並且是一種漸進式的編排。他們認為，《論語》中真正代表孔子本人觀點的只有第四篇〈里仁篇〉，其餘各篇皆是在此基礎上由儒家後代弟子根據時代變化的新需要而累加上去的，《論語》不僅僅記錄了歷史上真實存在的孔子的言行，還反映了孔子死後到魯國滅亡之間的230年間儒學繼承者的不同主張，以及他們之間的門派之爭 (1998: vii)。

因此，為了還原《論語》的“真實面目”，還原他們心目當中的“the Original Analects”，白氏夫婦在《論語辨》中將《論語》的所有篇章按照他們所認定的年代順序 (chronological order) 進行了重新排列，並按主題劃分為九個部分 (arranged thematically)：

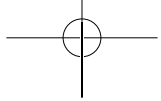
- 孔子其人 (Confucius Himself)：LY4 (西元前479年)
- 早期儒家 (The Early Circle)：LY5 (西元前470年)、LY6 (西元前460年)
- 曾子的改革 (The Dzŭngdž Transformation)：LY7 (西元前440

年)、LY8 (西元前436年)、LY9 (西元前405年)

- 孔氏的過渡 (The Kŭng Transition)：LY10 (西元前380年)、LY11 (西元前360年)、LY3 (西元前342年)
- 諸子百家 (The Hundred Schools)：LY12 (西元前326年)、LY13 (西元前322年)、LY2 (西元前317年)
- 後期論辯 (The Last Debates)：LY14 (西元前310年)、LY15 (西元前305年)
- 個人小插曲 (A Private Interlude)：LY1 (西元前294年)、LY16 (西元前285年)
- 重返朝堂 (Return to Court)：LY17 (西元前270年)、LY18 (西元前262年)
- 魯國滅亡 (The Conquest of Lŭ)：LY19 (西元前253年)、LY20 (西元前249年)

其中，〈里仁篇〉(LY4) 被置於首篇的位置，而〈學而篇〉(LY1)、〈為政篇〉(LY2) 和〈八佾篇〉(LY3) 分別被挪至〈衛靈公篇〉(LY15)、〈子路篇〉(LY13) 和〈先進篇〉(LY11) 之後。不僅如此，各篇當中的章句也根據白氏夫婦所推測的實際撰著年份進行了調整。以〈學而篇〉為例，該篇原有16章，其中的第5、10、16章被挪至〈陽貨篇〉，第12章被挪至〈子張篇〉；從其他篇挪至〈學而篇〉的章句則包括：〈里仁篇〉的第15章和第26章、〈公冶長篇〉的第26章、〈子罕篇〉的第30章以及〈先進篇〉的第24章。

《論語》的大多數英譯者遵循的都是今本《論語》的篇章順序，當然，也有一些譯者將譯本進行了重新編排，但做法大都是將在他們看來散亂無章的《論語》內容依據主題 (Theme) 或話題 (Topic) 重新分門別類，目的是方便讀者理解。以翟氏父子 (Ch'u Chai & Winberg



Chai) 的譯本為例，該譯本將《論語》的原有章節重新整合為四大板塊——The Teachings of Confucius (“孔子教誨”)、The Personality of Confucius (“孔子其人”)、The Disciples of Confucius (“孔門弟子”)和 Miscellaneous Records (“雜記”)，每個板塊之下又按照主題分若干部分；翟氏父子表示，如此編排之後，譯本便多了一些邏輯上的連貫性，使得那些不熟悉中國哲學著作的人們閱讀起來比較輕鬆 (1965: 24)。白氏夫婦的做法和目的顯然有別於此。在他們看來，將文本按照“歷史順序”(historical order) 進行重新編排，不僅能夠重現《論語》的成書過程，讓讀者瞭解《論語》全文是如何圍繞著其核心篇章逐漸累積而成，而且還能夠找出文本與歷史之間的邏輯聯繫，從而厘清《論語》的歷史脈絡。只有這樣，“讀者才能真正瞭解到那個時代所發生的重大事件，瞭解與孔門弟子進行論辯的其他思想家，瞭解到真實的孔子”(1998: vi)。

從詮釋學的視角來看，文本的意義很大程度上正是由文本結構本身決定的，因為“我們如何進入文本、解讀文本，就可能依賴這一文本結構及其進入文本結構的路徑，從而讀出相關的意義。因此，變化了的文本必然帶來意義結構的某種整體變化，帶來我們對文本內涵所指理解的重大改變”(任平，2009: 123)。在《論語辨》中，白氏夫婦正是通過文本結構上的改變，顛覆了傳統經學家對於《論語》的權威解讀，直接改變了讀者對《論語》的認知與理解，因而這成為了他們還原“《論語》原本”的最直接有效的手段。

3.2 文本闡釋

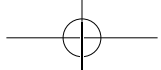
梅約翰指出，中國古代典籍的譯者或詮釋者通常面臨這樣的兩難抉擇：是根據文本誕生的歷史語境 (the historical context) 來確定

文本的“歷史意義”，還是依據後世對文本的不同解讀來決定它的“詮釋意義”？這兩個選擇其實代表了兩種截然不同的文本詮釋方法；梅約翰認為，白牧之和白妙之在《論語辨》中選擇的顯然是前一種方法 (2006: 96)。也就是說，白氏夫婦不再將歷代各家對《論語》的注解疏證作為理解這部儒家經典的依據，而是回歸文本本身及其歷史語境，著眼於發掘文本的最初原義或“歷史意義”。

白氏夫婦對《論語》原義的探尋最突出地體現在他們對儒家核心概念“仁”的詮釋上。不少《論語》譯者或詮釋者喜歡將“仁”抽離它所處的文本語境，根據自己對“仁”的理解和感悟來討論這個概念的涵義，比如，雷蒙德·道森 (Raymond Dawson) 將“仁”譯為 *humaneness*，並指出“仁”的翻譯應該體現人與人之間的關係，因為“仁”字的構成 (人加二) 就表明了一個人應如何與他人正確相處，也就是說，“仁”涵蓋了所有的社會道德 (1993: xxi)。林語堂認為，“仁”是指人的純乎本然的狀態，英文中 *real man* 或 *real person* 這個詞的含義就極為接近“仁”字，任何一個普通人只要能做“一個真正的人”，就達到了“仁”的要求，因此他主張把“仁”字譯為 *true manhood* 或是 *kindness* (Lin 1938: 20)。白氏夫婦則力圖挖掘“仁”在《論語》上下文當中的本意，指出“仁”具有不同的表現形式：它是一種貧賤與富貴皆不能移的品質 (*steadfast in adversity and success*)，是評判他人的一種能力 (*a capacity to judge others*)，更是一種“造次必於是，顛沛必於是”的勇氣 (*courage*) (1998: 13-15)。白氏夫婦認為，英文當中沒有任何一個詞彙能夠與“仁”對應，只有這個術語本身才能傳遞出這些不同層次的語義 (同上: 13)，因此，他們將“仁”直接音譯為 *rén*：

仁者安仁，知者利仁。(4: 2)

The *rén* are content with *rén*; the knowing turn *rén* to their advantage.



唯仁者能好人，能惡人。(4: 3)

It is only the *ren* who can like others; who can hate others.

觀過，斯知仁矣。(4: 7)

If you observe their mistakes, you will be able to tell what sort of *ren* they have.

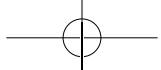
此外，根據孔子個人的經歷以及〈里仁篇〉成文的歷史背景，白氏夫婦指出孔子所宣揚的“仁”並不是為平民百姓設立的道德目標，而是一種“職業道德”(service ethic)或“從政的條件”(career asset)，是那些有從政或仕途抱負的“君子”所應具備的基本道德(同上: 13)。而到了〈八佾篇〉(LY3)和〈顏淵篇〉(LY12)中，“仁”的含義才發生了變化，從臣子之德轉變成為君王之德，並且和“禮”(ritual, propriety)緊密聯繫在一起(“克己復禮為仁”)，這是孔子去世後他的弟子根據時代變化的需要對“仁”的重新詮釋(同上: 80-89)。白氏夫婦由此指出，“仁”是孔子的中心思想，而“禮”是儒家(Confucianism)的中心思想(同上: 16)。事實上，從〈鄉黨篇〉(LY10)開始，“仁”就不再成為《論語》的中心論題，取而代之的是越來越多的對於“禮”的論述(同上: 67)。《論語》重心由“仁”向“禮”的轉移，代表了儒學思想發展過程的一個轉折。可以說，對“仁”及其與“禮”的關係的重新認識和詮釋不僅構成《論語辨》的核心內容之一，也為白氏夫婦的《論語》成書說提供了重要依據。

除了“仁”之外，白氏夫婦還對“道”、“義”、“君子”、“小人”等核心概念在《論語》文本中的本意及其內涵進行了探究。比如，白氏夫婦認為出現在《論語》語境當中的“道”有兩種蘊意：一種是“個人之道”(personal way, 或principles)(同上: 14)，如“富貴人所欲也，不以其道而得之”中的“道”指的就是個人的行事原則；另一種是“公眾之道”(public Way)，也就是某種共用的原則(shared principles)，是

“個人之道”得以實現的公共背景(public context)(同上: 15)，如“士志於道，而恥惡衣惡食者，未足與議也”中的“道”指的就是為眾人所接受的原則。

在《論語辨》中，“義”被翻譯為 the right 或 what is right，但白氏夫婦同時指出“義”在不同的語境下有不同的所指，既可以指“客觀的義”(objective right)，也可以指“內在的義”(intrinsic right)。前者是社會對善待他人的一種期許，如“君子之于天下也，無適也，無莫也，義之與比”中的“義”就是作為客觀標準(standards determined objectively)存在的“義”(同上: 15)；後者則是這種社會期許上升而為一種個人所秉持的社會職責，如“務民之義，敬鬼神而遠之”中的“義”就是上升為內在職責(intrinsic obligation)的“義”(同上: 36)。

對於“君子”和“小人”這對概念，白氏夫婦認為，在《論語》中，“君子”(jywndz, “gentleman”)是一個用來指稱“理想大臣”(the ideal minister)的名詞，與“小人”(“little people”)形成對應。“君子”是精英和天生的管理者(born to rule)(同上: 16)；“小人”則是處於“民”(min, “common folk”)和“君子”之間的由手工業者和商人組成的中間階層。“小人”和“民”一樣，都關注個人利益(self-interest)，但和“民”不同的是，“小人”可以在朝為官，與“君子”爭奪權位(同上: 15)。此外，“君子”和“小人”之間的對比還體現在他們的知識結構上，前者擁有的是為政臨民所需的通識(general knowledge)，後者掌握的則是從事具體事務的“技藝”(skills)或專門性知識(specialized knowledge)(同上: 51)。因此，《論語》當中所討論的“君子”與“小人”之間的對比，並非泛指“德行高尚之人”與“品德低劣之人”之間的差別，而是彰顯了在朝為官者中的不同階層所擁有的不同素質。



由上可見，通過發掘文本的“歷史意義”，特別是通過深入到文本的上下文中分析儒家核心概念的初始涵義，白氏夫婦力圖還原孔子以及《論語》編撰者的本意，糾正前人對儒家學說片面而孤立的解讀，進而把握孔子真正的思想；不僅如此，通過剖析“仁”這個概念及其內涵的演變過程，以及“仁”與“禮”之間的關係，白氏夫婦還揭示出儒家核心理念並非是靜止的、一成不變的，而是不斷發展的、“與時俱進”的思想。筆者認為，儘管白氏夫婦的層累說及其相關論證遭到諸多詬病，但至少在對《論語》核心理念的認識上，白氏夫婦的歷史詮釋法還是有其客觀可取之處，有助於改變西方讀者對“仁”等儒家概念的固化看法。

3.3 評注特點

《論語辨》中的每章譯文之後都附有詳細的評注，少則一二十字，多則兩三百字，是譯本的重要組成部分。與一般譯注或評論不同的是，這些評注對章句的解釋不再局限於微觀的語義層面，而是從歷史、政治、思想文化等宏觀層面上對文本進行分析和解讀。例如：

子謂韶，“盡美矣，又盡善也。”謂武，“盡美矣，未盡善也。”(3: 25)
The Master said of the Sháu that it was wholly beautiful and wholly good. He said of the Wǔ that it was wholly beautiful, but not wholly good. See again 7:24, where the Sháu 韶 or “Summons” was first mentioned; it is supposed to have accompanied a mime of King Wǎn. The Wǔ 武 “Martial” was a mime of the exploits of King Wǔ, necessarily symbolizing his forcible conquest. It is this that the Master finds less estimable. The Confucians at this juncture were, and to the end of their court prominence (LY15) with various qualifications remained, the antimilitary party at the Lǚ court. This involved a considerable shift of position for a group with an ultimately military origin. The theoretical

issue is between cultural hegemony leading imperceptibly to political dominion (symbolized by King Wǎn) and straight military conquest (King Wǔ). Mencius, who was a student in the school at this time, would further develop the contrast in his own political theory (see MC 1A6).

在評注中，白氏夫婦提出“韶”和“武”其實分別暗喻周文王和周武王及其各自的功績，並認為此章探討了通過文化霸權實現政治統治的做法與直接軍事征服的做法之間的差別，後來孟子在自己的學說中對這種差別做了進一步的理論闡釋。

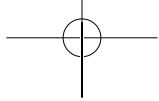
再看下面一例：

子曰：“君子坦蕩蕩，小人長戚戚。”(7: 37)

The Master said, The gentleman is poised and unruffled; the little man is always in a dither.

Again we have the gentleman/little man contrast. The Lǚ Confucians were beginning to compete with such humble-origin groups as the Micicians at court; the same was occurring in Chí, as a Micician strain in some early GZ passages shows (see GZ 3: 6-9; Rickett **Guanzi** 92-93). This passage contrasts old status, which is accustomed to the court ethos and its conventions, and new status, which displays the anxious striving of the noninitiate. The implication is that those with a courtly background (or an intensive course in LY10?) will always be better prepared to function in a court role than those without.

白氏夫婦在評注中指出，當時魯國的儒家弟子在朝廷中的地位開始受到像墨家這樣出身低微的人士的挑戰，類似的情況也發生在齊國（見《管子》記載）。他們認為，此章反映了新舊兩種勢力（即“小人”與“君子”）的對比——後者對朝廷的風氣和成規早已習以為常，前者則因經驗不足而感到惴惴不安。在兩人看來，這段話的言下之意是說：



那些有為官經驗或是深入學習過〈鄉黨篇〉內容的人在朝廷任職比起沒有此類背景的人更得心應手。

除了對文本的解讀或闡釋之外，白氏夫婦還常常通過對《論語》當中所涉及的文化和社會生活方方面面的考察，深入挖掘文本背後所隱藏的中國古代社會現實，力圖復原文本的社會歷史背景。例如：

子曰：“君子易事而難說也。說之不以道，不說也；及其使人也，器之。小人難事而易說也。說之雖不以道，說也；及其使人也，求備也。” (13:25)

The Master said, The gentleman is easy to serve but hard to please. If you try to please him otherwise than in accordance with the Way, he will not be pleased. When he employs others, he uses them as implements. The little man is hard to serve but easy to please. If you try to please him, even other than in accordance with the Way, he will be pleased. When he employs others, he seeks to get everything out of them.

Personalistic rather than principled conduct downplays results and emphasizes favors. Chì 器 in earlier passages (see 3: 22n) always means “vessel” (and, as a metaphor, the “capacity” of a man for office), but from this point on in the text it has the meaning of “edged tool.” The implication is that well before c0325 the Lǚ metal trades were turning out chiefly tools and weapons (things with sharp edges) rather than vessels (things with volumes). We may be witnessing the conversion of the state and its people to a war footing (metal plowshares and chisels being as much implements of war as swords and knives). The foreground meaning is that the right kind of officer uses people appropriately, where the little man is indiscriminate in his use of men, and, so to speak, uses the screwdriver to open the paint can, thus spoiling it as a screwdriver.

The slightly later DDJ 28 (c0313) objects to just this “use” of men.

在此章的評注中，白氏夫婦指出“器”此前出現時主要表示“器皿”

(vessel)的意思，也可喻指一個人為官的“能力”(the capacity of a man for office)，但從此章開始“器”就不再指“器皿”，而是指“鋒利的工具”(edged tool)，因為早在西元前325年以前，魯國的金屬行業主要生產的就不再是器皿，而是工具和武器，這也許顯示了魯國及其人民向戰備狀態的轉變(因為犁頭和鑿子和刀劍一樣都可用作武器)。

又如：

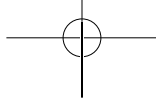
子曰：“由之瑟，奚為於丘之門？”門人不敬子路。子曰：“由也升矣，未入於室也。” (11:15)

The Master said, Yóu's cithern: what is it doing at Chyōu's gate? The school then ceased to respect Dž-lù. The Master said, Yóu has ascended to the hall, but not yet entered into the chamber.

A severe remark is mitigated by a middle one. The narrative transition “The school then...” links what would otherwise be two separate sayings. We may note the grand house of Confucius, with its public hall (táng 堂) and private chamber (shì 室). The seven-string cithern chín 琴, with its long horizontal sounding board, is held on the lap of the seated player. The musical prowess here attributed to the disciples implies greatly increased leisure in 04c culture.

此例中，白氏夫婦評論了“堂”、“室”、“瑟”所反映的孔子時代的社會生活狀況，指出此章對“堂”(外堂)和“室”(內室)的描寫反映了當時孔子家宅的規模，而孔門弟子鼓瑟的才能則反映了西元前四世紀日漸興起的休閒文化。

除此之外，評注文字還是白氏夫婦實施具體翻譯策略時的重要輔助手段，譯本中很多直譯或音譯的部分，都離不開評注文字的解釋或補充說明。例如：



子或問禘之說。子曰：“不知也；知其說者之於天下也，其如示諸斯乎！”指其掌。(3:11)

Someone asked for an explanation of the *dì* sacrifice. The Master said, I do not know. The relation of the one who did know to All Under Heaven would be like holding something here. And he pointed to his palm.

One who understood, and could perform, the *dì* rite (etymologically related to the *dì* 帝 divinely sanctioned rulers of the Shāng dynasty) would be able to rule the world (tyēn-syà 天下, “[all] Under Heaven,” in its cosmological sense; for the older, merely diplomatic sense of the term, see 4:10): to be a universal king. Note the rationalizing assumption that rites have explanations.

在此例中，譯者對原文裡的兩個專有名詞“禘”和“天下”分別採取了音譯和直譯的方法，與此同時，他們在評注中點明了“禘”字的詞源（“帝”），以及“天下”的含義，並對整句話的涵義做了進一步解釋。類似的例子還有很多，篇幅所限，不再一一列舉。

總而言之，白氏夫婦拒絕將《論語》視作孤立存在的文本，而是強調文本背景（context）之于文本（text）的重要性，通過在評注中重建文本的歷史語境，使得人們對於孔子思想的認識和理解又提升了一個層次。白氏夫婦曾批評華茲生（Burton Watson）的《論語》英譯本對於原語文本當中所體現出來的社會差別不予區分，也不提供任何相關的政治背景資訊，認為這是該譯本最明顯的不足，因為《論語》文本的內容是和當時的政治狀況緊密聯繫在一起的，許多章句並非是普世性的至理名言，而是有其特定的含義，政治歷史背景的遺失會對原文語義的理解造成極大的影響（2009: 165）。在白氏夫婦看來，譯者在翻譯的過程中必須將文本置於原有的歷史、政治和社會背景之中進行考察，只有回到歷史語境中，才能更好地闡釋誕生於

此語境中的文本。

3.4 翻譯策略

白氏夫婦在《論語辨》中非常明顯地採取了“存異”的翻譯策略，即通過直譯的方法，儘量在譯文中再現原文的語言形式和思維表達特色。他們在序言中開宗明義地提出，“對於原語文本當中特有的思維和句法，某些習語的形式，都儘量予以保留，而不是去適應讀者的期望，因為譯本的價值就在於向讀者傳遞為他們所無的東西”（1998: viii）。

在白氏譯本中，“存異”策略最突出的體現是在對句法結構的處理上：即盡可能地貼近原文的句型和語序，很少為了追求語句表述的地道流暢而採取前置、後移，甚至打亂重組的譯法，從而最大限度地保留了句法層面的“異”。例如：

夫子之文章，可得而聞也；夫子之言性與天道，不可得而聞也。(5: 13)

Our Respected Master's cultural accomplishments we can contrive to hear about, but our Respected Master's explanation of nature and the Way of Heaven, we cannot in any way contrive to hear about.

食不厭精，膾不厭細。(10: 6)

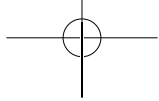
His food he does not mind being of choice quality; his mincemeat he does not mind being cut fine.

己所不欲，勿施於人。(12: 2)

What he himself does not want, let him not do it to others.

四體不勤，五穀不分。孰為夫子？(18: 7)

His four limbs he does not bestir, the five grains he cannot distinguish—who is your “Respected Master”?



在上面幾例中，譯者充分利用了英文的倒裝句式或是分句位置的靈活性，在語序上與原文保持一致，從而達到形式上的最大相似度。值得注意的是，“己所不欲，勿施於人”的譯文中，**What**引導的從句原本為主句謂語 **do** 的直接賓語，卻出現在句子的前端，後面又以代詞 **it** 取代了它的位置，這樣的句子其實不太符合英文現有的語法規範，白氏夫婦之所以這樣翻譯，當然是為了盡可能保留原文的表達方式。同樣挑戰英文語法規範的還有譯文中對“與其……，寧……”結構的處理：

且予與其死於臣之手也，無甯死於二三子之手乎？(9: 12)

And besides, for my own part, than die in the arms of attendants, would I not rather die in the arms of you disciples?

禮，與其奢也，寧儉。喪，與其易也，甯戚。(3: 4)

In ceremonies: than lavish, be rather sparing. In funerals: than detached, be rather moved.

奢則不孫，儉則固。與其不孫也，甯固。(7: 36)

If he is lavish, he will grow improvident; if he is frugal, he will grow rigid. Than improvident, be rather rigid.

“與其……，寧……”是文言文中的選擇句式，用以表達肯定後者、捨棄前者之意。如上例所示，白氏夫婦在《論語辨》中將“與其……，寧……”結構均直譯為“**than ... , rather**”，而不是順應英語中慣常的語序“**rather ... than**”。他們在評注中特意說明，為了顧及古漢語“甯”的用法，而故意把 **rather** 放在 **than** 之後（同上：53）。

在對某些文言文特殊句型的處理上，白氏夫婦更是不惜犧牲英語的習慣用法，以凸顯原文的句法結構。例如：

詩三百，一言以蔽之，思無邪。(2: 2)

The 300 Poems: if with one saying I should epitomize them, it would be “In your thoughts, be without depravity.”

夏禮吾能言之，杞不足征也。(3: 9)

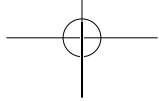
The ceremonies of Syà: I could discuss them, but Kǐ has not enough evidence.

回也其心三月不違仁，其餘則日月至焉而已矣。(6: 7)

Hwéi: he could go three months without in his heart departing from rǎn. The others: they can manage it for a day or a month, but that is all.

白氏夫婦在6: 7一章的評注中指出，“回也”和“其餘”其實是漢語句子的話題（**grammatical topics**），而非通常意義上句子的主語（**grammatical subjects**），不能簡單地用“**Hwéi could...**”這樣的句式來翻譯，因為主語和話題之間的差別不僅關乎風格，有時也關乎意義（同上：33）。據筆者統計，這種仿照漢語句型的英文句子在譯本中有將近50多處，形成了白氏英譯本有別於其他譯本的獨特之處。

白氏夫婦的“存異”策略其實直接是服務於他們的翻譯目的的——即最大限度地還原“《論語》原本”的真實面貌，而所謂“《論語》原本”的真實面貌，不僅包括它的篇章成文順序，核心概念的原初涵義及其歷史語境，還包括文本的語言形式和特徵。我們知道，形式和內容都屬於文本不可分割的組成部分，而語言形式在古籍文本的年代判斷中，向來非常重要，有時甚至是決定性的因素，因為文本的內容可以增刪篡改，有時會今古難辨，但“‘語言形式’則較易‘洩漏天機’，顯出其特定的時代性”（周錫[韋復]，2003: 166）。因此，對於白氏夫婦來說，原文的語言形式首先是《論語》這部歷史古籍不可忽視的文本特徵，應盡可能地在譯本中予以保留，否則就有損他們所要傳遞



的文本的歷史真實性；其次，語言形式也是他們推斷《論語》篇章成文年代、辨析儒學思想發展歷程的重要依據，是《論語辨》當中論證和研究工作的一手材料。來看下面這個例子，

子貢問：“師與商也孰賢？”子曰：“師也過，商也不及。”曰：“然則師愈興？”子曰：“過猶不及。” (11: 16)

Dǔ-gùng asked, Of Shī and Shāng, which is worthier? The Master said, Shī goes too far, Shāng does not go far enough. He said, *If so, then* Shī is better, is he not? The Master said, To go too far is as bad as not to go far enough.

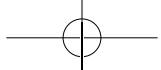
在上例中，白氏夫婦將“然則”一詞譯為“if so, then”，這是一種非常忠實的直譯，因為“然則”作為古漢語當中的連詞，其中包含了“然”和“則”兩層意思，表示“既然這樣，那麼……”之意。白氏夫婦還在評注中指出，“先進篇第十六”以及後面的“先進篇第二十一”是《論語》中首次出現“然則”一詞的章句，標誌了當時命題邏輯（propositional logic）發展的新階段；這種兩段式論證的表述在《墨子》中最早是在“尚賢篇”中出現（1998: 73），由此他們判斷“先進篇”與“尚賢篇”應為同一時代（contemporary）的文本。對比不少其他譯者（如理雅各、西蒙·里斯、森舸瀾等）將“然則”省略譯為“then”的做法，白氏夫婦所採取的這種“存異”的翻譯手法，不僅忠實地保留了原語表達上的特點，還有助於揭示文本形成的年代與語境，因此成為他們還原“《論語》原本”的必不可少的手段之一。

四、結語

早期翻譯《論語》的西方傳教士傾向于以基督教教義來解釋孔子的儒學思想，之後的西方漢學家則嘗試從哲學、倫理學等不同角度

對《論語》進行各種現代闡釋，試圖將孔子的思想納入西方的話語體系。隨著西方學者對《論語》的研究和認識的發展，以及西方漢學界的儒學研究漸漸轉向對儒家思想內涵的探討，到了20世紀後半期，特別是90年代，海外湧現了一批回歸《論語》原典、注重發掘儒家思想原有內涵和概念的譯本（王琰，2010: 25-26）。白氏夫婦的《論語辨》就是其中尤為引人注目的代表，在翻譯和闡釋《論語》的過程中，他們始終關注的是孔子本人究竟說了什麼，他想要表達什麼樣的想法，儒家核心概念在《論語》中的本義是什麼。通過發掘儒家核心概念的“歷史意義”，重建文本的歷史語境，以及盡可能地再現原文的語言形式和特徵，白氏夫婦在《論語辨》中力圖還孔子及《論語》以本來面目，為讀者呈現出一個具有歷史真實性的“《論語》原本”。

從另一方面來看，白氏夫婦對《論語》的還原也是他們基於“層累說”及其相關假說對《論語》這一儒家典籍進行重構的過程。在《論語辨》中，白氏夫婦不僅對《論語》各篇章的具體成文年代和編纂者的身份做了大膽的假設，並且以此為依據將《論語》的文本材料按照他們認定的“歷史順序”進行了重新編排，由此誕生了一個有別于權威《論語》版本的全新的文本。與此同時，他們還在“層累說”的基礎上，通過對《論語》各篇章的意義、內涵、形式及其內在關聯的解析，重新架構起文本的內在邏輯體系，進而對《論語》的闡釋提出自己的見解。白氏夫婦對“仁”的闡釋就是一個很好的例證，他們認為“仁”是孔子思想的核心概念，並以此作為判斷《論語》各篇成文年代和先後順序的重要依據之一。來看一個具體的例子：對於〈子罕篇〉中“子罕言利與命與仁”（9: 1）一句的理解，向來存在不少爭議，主要的疑點就在於《論語》一書講到“利”與“命”的次數也許是不太多，但是“仁”在《論語》中卻提到很多次，為什麼還說“孔子罕言仁”呢（楊



伯峻，2009: 85)? 白氏夫婦對此提出了自己的看法，他們認為此章乃是由〈先進篇〉挪至〈子罕篇〉的插補章，“仁”在〈鄉黨篇〉(LY10)之前的篇章中的確出現過很多次，但是到了〈鄉黨篇〉和〈先進篇〉(LY11)中，“仁”的概念則完全消失了，這反映了以“仁”為中心的“孔學”已逐步為以“禮”為中心的“儒學”所取代(1998: 76)。因此，白氏夫婦認為，此章的實際涵義其實和它的字面義是完全一致的，譯成英文即為：“The Master seldom spoke of profit and fate and rǔn”。

白氏譯本所表現出的還原與重構並存的詮釋特色其實並非自相抵牾，而是由詮釋行為以及翻譯行為的本質所決定的。按伽達默爾的看法，每一個詮釋者都是從自身的詮釋視域和先入之見來理解文本的，任何詮釋都是詮釋者和文本視域融合的互動產物(楊平，2012: 103)。伽達默爾還指出，

在對某一文本進行翻譯的時候，不管翻譯者如何力圖進入原作者的思想感情或是設身處地地把自己想像為原作者，翻譯都不可能純粹是作者原始心理過程的重新喚起，而是對原文的再創造(Nachbildung)，而這種再創造乃受到對原文內容的理解所指導，這一點是完全清楚的。同樣不可懷疑的是，翻譯所涉及的是解釋(Auslegung)，而不只是重現(Mitvollzug)。(1999: 492)

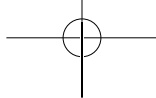
也就是說，不管白氏夫婦如何設身處地揣摩孔子話語的本意以及儒家核心概念在《論語》中的原始涵義，他們的詮釋行為(以及翻譯行為)歸根結底都是一種對原文文本的重新塑造，而非純粹的復原或重現。

翻回過頭來再看白氏夫婦對“子罕言利與命與仁”這句話的闡釋，如果經得起論證與檢驗，他們的看法的確解答了〈子罕篇〉當中這一長期懸而未決的疑點。這也是兩人撰著《論語辨》的初衷之一，即通過厘清《論語》各篇章的具體成文年代，確定哪些章句屬於後人增補的

內容，繼而澄清《論語》當中某些自相矛盾或存在爭議之處。然而，正如前文提到的，白氏夫婦的“層累說”自身存在著“循環論證”、“論據不足”等缺陷，因而他們對於《論語》的重新詮釋在客觀性和說服力方面自然就打了折扣，甚至引發了學界更多的爭議。

不僅如此，白氏夫婦所秉持的理論假說也的確讓他們存有一定的“先入之見”，並且影響到了他們對文本的解讀與翻譯。以〈庸也篇〉中“女為君子儒，無為小人儒”(6: 13)一句的理解為例：對於“儒”的具體所指，儘管目前尚未達成完全一致的意見，如朱熹認為“儒”乃“學者之稱”(1935: 24)，劉寶楠認為“‘儒’為教民者之稱”(1990: 228)，錢穆在《論語新解》中則指出，“儒，《說文》術士之稱。謂士之具六藝之能以求仕于時者”(2002: 157)，但可以明確的是，“儒”指的是“儒者”，對此句的理解應為：“你應該做個君子式的儒者，不要做小人式的儒者”。然而，白氏夫婦以“對偶說”為出發點，認為13章的內容與12章相對應：在6: 12中，孔子批評冉求不夠努力(冉求曰：“非不說子之道，力不足也。”子曰：“力不足者，中道而廢。今汝畫。”)，故此到了6: 13中，孔子所說的話是鼓勵子夏努力去學習君子之道(1998: 34)。基於這樣的理解，白氏夫婦將此句中的“儒”解釋為“學問”(learning)，認為“為”在此句中作動詞解，表示“work on”之意，整句話譯為：“you should work on the learning of the gentleman, not the learning of the little people”(同上)。白氏夫婦的譯文顯然囿於他們的假說而顯得頗為牽強，並遭到其他漢學家的質疑(c.f. Makeham 1999: 3)。

儘管白氏夫婦對於《論語》的闡釋還存在不少可商榷之處，但他們致力於發掘儒家典籍原義、傳遞孔子真實聲音的種種努力，無疑是值得肯定的。此外，他們在翻譯中所秉持的歷史闡釋觀帶給了我們一



些重要啟示：在對《論語》這樣的經典文獻的翻譯與詮釋中，不能一味地以今視古，而應適時地回歸原典，瞭解該典籍在歷史語境下的真實面貌，而且在闡釋過程中，應將文本的“歷史意義”與“詮釋意義”加以區分，不能混為一談，將後人的見解強加於孔子。

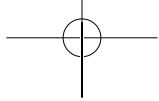
注釋

- [1] 白氏夫婦對《論語》的年代和編纂者的考據是以崔述和章利的見解作為重要參考架構，其“層累說”(Accretion Theory)也受到顧頡剛“古史是層累地造成的”學說的影響，該書的中文書名《論語辨》即是對《古史辨》的致敬。
- [2] 其他相關評論參見高峰楓2001: 144-145；金學勤2009: 22。
- [3] 西蒙·利斯(Simon Leys)、安樂哲(Roger T. Ames)、森舸瀾(Edward Slingerland)等《論語》英譯者，都曾在自己的譯本中提及《論語辨》，或是引用其中的觀點。
- [4] 目前國內已有的對白氏譯本的研究並不太多，楊平的“《論語》的英譯研究：總結與評價”(2008)和“《論語》英譯的概述與評析”(2009)對白氏夫婦的《論語辨》的整體特點做了簡要介紹；王琰的“《論語》英譯與西方漢學的當代發展”(2010)對白氏譯本所採用的歷史詮釋法進行了評價；此外，李偉榮的“試析《論語》向西方世界傳播過程中的詮釋精神”(2009)和劉雪芹的“典籍複譯的危機——《論語》英譯二百年(1809-2009)之啟示”(2010)對《論語辨》也有提及，但僅限於綜述和概括。

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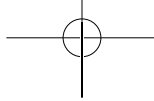
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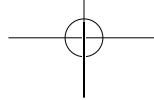
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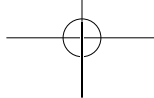
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